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"INDEPENDENCE." FACSIMILE OF AN UNPUBLISHED DRAWING UPON STONE BY J. G. BROWN.

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MY NOTE BOOK.

Leonato.—Are these things spoken or do I but dream?

Don John.—Sir, they are spoken, and these things are true.

—Much Ado About Nothing.



THE Cazin exhibition, I am sorry to hear, has been, financially speaking, a great failure. Although open for six weeks, a bare half dozen of the canvases have been sold. In view of the enormous expense incurred, including the payment of duties, this is deplorable. Several causes conspired against the success of the venture. In the first place, the artist had to withstand the hostility of the picture-dealers, who have not felt kindly toward him for having saved up for this event nearly everything that he has painted for nearly two years, and virtually declaring his independence of them. Finding that his work was so popular in America, he determined to come here and reap the harvest all for himself, instead of sharing it with the middlemen, overlooking the fact that dealers can do much toward unmaking a reputation that they have helped to make. Secondly, the pictures which he brought with him did not generally compare favorably with the masterpieces he borrowed from private collections for this exhibition. The prospective buyer, as a rule, seemed to covet some canvas not for sale, and, disappointed at not being able to get it, would not buy at all. A third cause of the failure may be set down to the half a dollar admission fee exacted at the American Art Galleries. It is true that free "season tickets" are lavishly distributed, but it generally happens that one does not have one's ticket in one's pocket just when it is needed, and, rather than explain the omission to the attendant at the door, one is apt to deny himself the privilege of entering these galleries—which, by the way, are the only picture dealers' rooms in New York to which an admission fee is charged.

"I ADMIRE your work immensely, and should like to own a modest example of it; but I cannot afford to buy one of your 'exhibition' canvases. Why don't you paint some small pictures—something that one with a slim purse could afford to own?" Such words as these must be familiar to many artists of reputation, but, strange to say, the hint is seldom taken. There are men, it is true, who paint nothing but "fetching" little "potboilers" for the dealers, turning out dozens of the same subject on the same-sized canvas, with so little variation that they might as well do them with stencils at once. Some of these gentlemen are represented regularly in the important New York, Boston, and Philadelphia exhibitions, but it is a surprise to them no less than to their friends if they sell anything on such occasions. I need hardly say that these are not the artists to whom the above remarks are likely to be addressed. There is never any difficulty in getting from them all the pictures you may want, be they large or small. They seem to have the arms of Briareus propelled by hundred horse-power; nor do they lose their valuable time by stopping to think out a new subject.

THERE is another class of painters—of varying grades of merit, it is true, but all earnest men—who do not sell themselves to the dealers, and when they do have business relations with the public, they do not find it necessary to surrender their consciences at the same time. Some of such names appear (for the first time, on such an occasion, if I am not mistaken) among a list of twelve painters who are to hold a joint sale of their work at Ortgies' Fifth Avenue Art Galleries on the evenings of January 30th and 31st, under the management of Mr. Dolph, who is a shrewd business man. Among the attractive names on the list I find those of Edward Moran, J. Francis Murphy, and George H. Smillie. That Mr. Moran has consented to send to this sale will be especially gratifying to many of his admirers, who would like to own "something" by him if they could afford it. He is one of those who do not care to paint a small picture, not only because they take more pleasure in covering a large canvas, but because whatever they paint is pretty sure to find a buyer as soon as it leaves the easel. Moreover, they are human enough not to care to "waste a subject" on a small canvas when they could use the same subject on a large one, for which they would re-

ceive several times the price—for, unfortunately, the great majority of even our best painters nowadays have been taught by the dealers to estimate the selling value of their work according to the area of canvas they cover with their pigments. I chanced to look in at Mr. Moran's studio the other day, just as he was preparing to send to this forthcoming exhibition at Ortgies', and I can vouch for the fact that for this occasion at least he has departed from his practice of not "wasting a good subject" on a small canvas. There are several capital small pictures among the round dozen of examples that he contributes to the sale, and I shall be surprised if they are not all snapped up by men of moderate means who have been waiting for just such an opportunity.

MOST persons think of George Morland only as "the painter of pigs and ponies," of "stable yards," and "awkward rustics." A recent notable exhibition in London of mezzotint engravings after the works of this erratic genius put him in quite another light; in fact—in the words of a London newspaper—as "a master of the story of the life of his time, as was Hogarth earlier in the same century, and the improviser of endless delightful social subjects, as well as the painter of pastoral scenes, which remain unequalled for charm, grace, and spontaneous ease." It was in the first decade of his promising career that Morland painted the pictures bearing such suggestive titles as "The Visit to the Boarding School," "The Visit to the Child at Nurse," "Delia in Town" and "Delia in the Country," "The Pledge of Love," "Belinda, or the Billet Doux," "The Benevolent Sportsman," "The Sportsman's Return," "The Happy Family," "The Delightful Story," and a moral "Progress" in six episodes, of "Lætitia," tracing the career of a rustic beauty "from her virtuous home, through the beguilements of the town, the masquerade, the tavern, and in penitence back to the forgiving arms of her indulgent parents." Leading episodes in this artist's own career, pictorially treated, would tell no less sad a story, but with an uncompromisingly tragic ending. Poor Morland drank himself to death.

IT is the fashion in this country to sneer at The Royal Academy and all its works; but I suppose that we ought to be proud to learn that Mr. John S. Sargent has been elected an Associate of that institution—an unusual honor for a foreigner. I cannot help thinking, though, that Mr. F. D. Millet had a prior claim to that distinction.

THE January exhibition at The Union League Club was devoted wholly to American pictures, which only had to be sifted to have formed a collection of considerable merit. There were several admirable examples of Wyant, including "After the Shower," a masterly landscape by Charles A. Platt, entitled "June," a no less notable hilly landscape with a high horizon line, painted by J. Alden Weir before he became a convert of the extreme impressionists; D. W. Tryon's "Day-break, New Bedford Harbor;" John Lafarge's "Midsummer;" "The Vale," a charming Inness; a strikingly fine landscape with many figures, by Samuel Colman, entitled "Watch Fires of the Moors," who are fleeing from the Spanish horsemen; Wyatt Eaton's "Ariadne," lent by Mr. W. T. Evans; Carleton Wiggins's powerfully painted "Young Holland Bull;" Harry H. Watrous's odd conceit, called "My Lady Nicotine," who is puffing smoke from her cigarette, to the discomfiture of a perroquet—an excellent bit of careful genre painting; F. D. Millet's charming "Colonial" interior, "How the Gossip Grew," with a miniature portrait of the artist's beautiful wife introduced as an accessory; a strong "Moonlight" by H. W. Ranger, quite out of his usual vein, and "Fifth Avenue and the Snow," one of the best things by Childe Hassam that has been shown for a long time.

THE Union League Club's art exhibitions have so long been famous for their high character that the admission to the galleries at the November display of such queer canvases as some of those that were allowed to misrepresent the much-abused "old English school of painting" was a surprise to the New York art world. It is true that it is difficult to maintain the high standard set by former art committees, whose long-sustained efforts in the interest of the club nearly exhausted the resources of the best private collections; but art committees must be on their guard against the wiles of certain amateur picture brokers who, disguised as "patrons

of art," manage to get themselves invited to contribute on such occasions paintings they want to sell (or use as collateral security on which to borrow money), so that later they may point to the club catalogue as an endorsement of the genuineness of their goods. The success achieved in this direction at important club art exhibitions, both in New York and in Brooklyn, by one Wall Street man in particular, is certainly amazing.

THE excellent displays of the Swedish, Norwegian, and Dutch painters at The World's Fair have been fully noticed in The Art Amateur. With the exception of a few that have been sold and are in the possession of their owners, these pictures are now to be seen, many of them in a better light, at The American Fine Arts Society Building. The only painting of conspicuous merit that is new is Zorn's striking portrait of Mrs. Potter Palmer, which has also been described in these columns. The picture is a full-length standing pose; its chief attraction is in extremely happy rendering of expression and gesture. It is really a "speaking likeness." Mr. Zorn's other important paintings, "The Omnibus," "The Ball," "Margit," are very well shown, and owing to the size of the galleries, it is also possible to see to better advantage the Impressionist landscapes of Prince Eugen of Sweden and Norway, Israel's "Alone in the World," and other important paintings.

ANDERS ZORN and the pianist, Joseph Slivinski, were recently the guests of honor of The Salmagundi Club, at one of its delightful informal gatherings. They met for the first time, and it was interesting to observe these two young artists together. They suggested a striking contrast, both in physique and temperament—the figure of the Swedish painter, tall and athletic, set off with a fair and fresh complexion, all according well with his almost boyish frankness and charming simplicity of character; and that of the handsome, dark-skinned Polish pianist, slim and elegantly attired, the keynote to his personality seemingly suggested by the heavy gold bracelet worn loosely on his right wrist. Whistler has immortalized on canvas the violinist Sarasate, and I wondered if Zorn was considering the artistic possibilities of conferring a similar distinction on the pianist Slivinski.

ANOTHER able although less-known artist from abroad, present at the same reception, was Mr. Harry Thompson, a gigantic Englishman of kindly though leonine aspect, who has lived long enough in Paris to speak, think, and paint like a Frenchman. His son and namesake was sent to Chicago to take charge at The World's Fair of the united exhibits of the leading Parisian cabinet-makers, and Mr. Thompson accompanied him. His paintings in this country are few, and are justly prized by those who own them. A noble landscape from his brush, lent by the Washington University of St. Louis, was in the Loan Collection of Masterpieces brought together by Miss Sarah Hallowell.

THE Salmagundi Club, of this city, at a recent monthly meeting, adopted the following resolution:

Resolved, That the Salmagundi Club, an organization composed of artists only, favors the abolition of the present ad valorem duty on works of art imported into this country, believing that works of art by masters, being of an educational character, should not be burdened with a high tariff, but believes it to be to the best interests of all concerned to substitute for the present duty a specific one of not less than \$100 on every painting in oils or water-colors or piece of sculpture brought to these ports. We sincerely believe that the adoption of this measure will have the beneficial effect of being practically no barrier to the importation of works of art of a high standard, while placing a healthy restriction upon the deluge of cheap works which threaten to swamp us if the duty be entirely abolished.

After recovering from the first surprise that any "organization of artists composed of artists only" should favor such a measure as this, one is amused in recognizing in it the self-same note of philanthropy that characterizes the demands of all classes who ask for protection. The Salmagundi Club disinterestedly declares its belief that "works of art by masters, being of an educational character, should not be burdened with a high tariff;" but at the same time deprecates interference with its own market for "cheap works." It thus seems to record itself "an organization composed of artists only" of hundred dollar pictures.

THE point made of the "educational character" of the movement for the abolition of duty on works of art imported into this country, which is urged by the Salma-

gundi Club in common with the Free Art League and all the leading art organizations of the United States, is the one which carries most weight with those senators and congressmen who have hitherto opposed the measure under the impression that it was simply one to reduce the cost of a certain class of articles of luxury, for as such they regard paintings and sculpture. It is burlesqued, however, by the resolution adopted by the Salmagundi Club, which assumes that there is no educational value in low-priced imported works of art. Speaking generally, it is safe to say that the reverse of this is most apt to prevail. The educational influence is much more likely to be exercised through the possession of small, inexpensive pictures in the homes of the tens of thousands of persons of moderate means than through the distribution among a few private galleries of a few hundred costly masterpieces. A specific duty of a hundred dollars would not affect the latter—a hundred dollars, for instance, on a ten thousand dollar painting is only one per cent—but to the person of taste of moderate means, who wished to buy a foreign painting within the limits of his purse, it would be absolutely prohibitory.

SUCH a discrimination in favor of the rich, moreover, would tend to keep up the influx of high-priced pictures which sell now on the mere names of certain well-known painters, with little regard to their intrinsic merit, while it would keep out the fresh work of young men of talent whose names have not yet become marketable. As Mr. Gilder has well pointed out, many masterpieces by Millet now in this country, which are valued at several thousands of dollars apiece, were in some cases bought by discriminating Americans for less than a hundred dollars each. Had there been in force at that time a specific duty such as the Salmagundi Club proposes, they would never have been brought here. As the readers of *The Art Amateur* are aware, it has always favored the free importation of works of art; but rather than see such a measure as this adopted by Congress, I would unhesitatingly advocate the retention of the ad valorem duty present of fifteen per cent, or even a return to the old thirty per cent duty. Then, at all events, the statute, obnoxious as it might be, would affect all alike. But I apprehend that there need not be much anxiety in the matter. Among all the art organizations heard from, *The Salmagundi Club* stands alone as favoring a specific duty, or any duty at all, on imported paintings and sculpture; and as only about a fourth of the membership voted on the resolution (which was adopted viva voce), it is not certain that it represents the views even of the majority of that organization.

It seems as if *The New York World* stands in danger of having to pay a great sum of money for having published, without permission, the picture of an actress taken from a photograph by a Mr. Falk, which the latter had copyrighted. Under the law covering an infringement of this kind, Mr. Falk sues *The World* for \$260,000, the amount accruing from a forfeiture of \$1 for each copy, and \$13,009.15, the alleged value of the number of copies of the photograph found in *The World's* possession. *The World* took the case into the "equity side" of the court, putting in the defence that the actress had an interest in the arrangement with the photographer which gave her the right to print "copies" of the photograph; but an adverse decision has been rendered to this plea. The actress, it appears, made only the customary arrangement that she might have as many of the photographs as she wanted, to do with as she pleased; and the judge ruled that this did not carry the right to reproduce them, any more than the owner of a copy of a copyrighted book would have the right to reproduce that book. *The World* will now have to make defence at law. It is hard to foresee what that defence will be. I would respectfully suggest, however, the plea that the newspaper "cut" did not at all resemble either the actress or the photograph of her, and therefore could not have affected the copyright of Mr. Falk. I have not seen actress, photograph, or the alleged copyright infringement, but this would seem to be a pretty safe defence on general principles.

It is estimated that there are about 25,000 ladies in the United States who paint on china and try to sell their work. The duty on imported china that is decorated is only five per cent higher than that on the undecorated ware, and still these ladies are not asking for "protection." *The Salmagundi Club* should take note of this.

MONTAGUE MARKS.

THE EXHIBITION OF THE PENNSYLVANIA ACADEMY OF THE FINE ARTS.



THE catholic spirit which is shown in putting several New York artists upon the Committee of Selection and Hanging has made the Sixty-third Annual Exhibition of the Pennsylvania Academy of the Fine Arts at Philadelphia one of the most important of the season. Many of the pictures were shown at *The World's Fair*, but a good many artists of distinction are better represented at Philadelphia than they have been at Chicago or at the average display of the Society of American Artists in New York. Mr. John S. Sargent's "Portrait of Ellen Terry as Lady Macbeth" was one of the centres of interest in the American Gallery at the Columbian Exposition. It is a life-size, standing figure. The celebrated actress, dressed in a wonderful gown of mingled blue and green, is trying on the crown, which is plainly a piece of theatrical property. Her face is pale—with pearl powder, and haggard—with burnt cork. The well-known liking of the painter for everything that is artificial must have made the portrait truly a labor of love to him. His handling has never been bolder, his values never more delicately observed. With all the superabundance of solid colors in it, the picture seems to grow warmer in tone as one looks at it; and though the face is masked with paint and the action is mechanical, the figure is, after all, more alive than, for example, Mr. Frank Du Mond's "Mrs. H. as Portia." The latter picture, very clever as it is, is little more than a clever study of a gorgeous red robe worn by a pretty woman.

Two of Mr. George De Forest Brush's admirable studies of Indian life, "The Sculptor and the King" and "The Indian and the Lily," both of which were at the Columbian Exposition, are shown, as are several of Mr. Whistler's delightful portraits painted in a quiet, refined, reserved style, the very antithesis of Mr. Sargent's dashing, showy, and insistent manner. His "Princess of the Land of Porcelain," which is also shown, has a delightful passage of color in the embroidered robe and painted screen, but the figure is hardly more interesting than a lay figure. It is not that of a princess, nor of a Japanese woman at all, but only a model who is bored by her dress and surroundings. The "Nocturne at Valparaiso," the only landscape exhibited by Mr. Whistler, is composed of blue-gray water and sky, some shipping in the distance, a wharf or landing-place with little figures in the foreground, upon which the spectator is supposed to be looking down, and a shower of falling sparks from a rocket.

The exhibition is very rich in excellent portraits. Though small, Mr. John McLure Hamilton's portrait of "The Right Hon. W. E. Gladstone at Downing Street" must be reckoned among the most artistic. This portrait, now admitted to be the best likeness of "The Grand Old Man," was skied when first exhibited at London, but its very great merits were at once recognized in Paris, where it was afterward shown. It is slightly painted but closely studied, especially the hands and the face. The premier is seated on a leather-covered sofa, his back to the window, reading. It is no make-believe pose. He is absorbed in his book, and evidently does not quite agree with the author. As a study of expression nothing in the exhibition can compare with this picture, not even the painter's admirable head, in pastels, of "Cardinal Manning." Mr. Frank Duveneck, of whom we see by far too little since he began teaching, is represented by his delightful "Portrait of William Adams;" Mr. Chase by his "Portrait of My Mother;" Miss Cecelia Beaux by two excellent portraits; Mrs. Amanda Brewster Sewell by her portrait of Mrs. Boudinot Keith; Mr. J. Alden Weir by his refined "Portrait of a Lady;" Mr. Thomas W. Dewing by his "Girl in a White Gown;" and we must mention, since we can do no more, the portraits by Mr. H. Bellingham Smith, Miss Maria Hallowell, Mr. Alfred Quinnton Collins, Mr. W. Sargent Kendall, Mr. J. Carroll Beckwith, and Miss Maria L. Kirk.

Other figure pieces are not of such high merit as the portraits. Still Mr. Carl Marr's "The Flagellants," which we described in our *World's Fair* articles; Mr. Gari Melchers's "The Sermon," which we illustrated; Mr. Gilbert Gaul's "Charging the Battery;" Mr. E. A. Bell's "Fire Dreamers," which we described on the occasion of its first exhibition in New York; Mr. Hoven-

den's "Bringing Home the Bride," which was the most popular picture at *The World's Fair*, and several others which we have already noticed are nearly as interesting. We must mention Mr. Irving R. Wiles's "Sunlight in the Studio," with a female figure in Eastern costume; Mr. Edwin L. Weeks's "Persian Horse Dealers" in a stable yard at early morning, and Mr. Elihu Vedder's "Samson" and "Delilah," two boldly drawn, idealistic heads. Mr. Dewing's daintily painted "Musician," occupying a very small share of the by no means large canvas; Mr. J. Alden Weir's ideal figure, "The Open Book," in which we can read more and more of beauty the oftener we see it, and his "Christmas Tree," with its admiring youngster; Mr. Ulrich's group of immigrants, "In the Land of Promise;" Mr. Shirlaw's "Sheep-Shearing in the Bavarian Highlands," his first important canvas; Mr. F. V. Du Mond's "Monastic Life," a group of monks in their convent garden, and Mr. E. H. Blashfield's "Christmas Bells" are all old friends which we were pleased to see again. In landscape, our friends, the impressionists, are represented by Mr. Theodore Robinson's charming "Winter Landscape," with a little French village in the foreground, and by Mr. Childe Hassam's "Harvest Celebration in a New England Village," which, though a picture of a crowd of people, is painted as a landscape that is suggestively, without exact definition and for the sake of light and air, motion and color. Mr. L. Ochtman has two very pretty landscapes, "Along the Miamus River" and "Summer Morning," the former of which was exhibited at *The World's Fair*. Mr. Alexander Hamilton is represented by one of his many "Twilight" pictures. There is a very pleasing river scene by Mr. C. C. Curran, several good landscapes by Mr. Charles H. Davis, one of Mr. J. A. Brown's paintings of apple-trees in blossom, "May," a "Moonrise" by Mr. Stephen Parrish, two night-pieces by Mr. Charles Melville Dewey, Mr. John La Farge's glowing "Scene in Ceylon," with a sky full of morning light and strange buildings and palms. Mr. W. A. Coffin and Mr. J. M. Twachtman have landscapes, the latter a "Brook in Winter," and the former a "Twilight" and "Evening," all three of which were at *The World's Fair*.

MR. CHAMPNEY'S PASTEL PORTRAITS.

THE exhibition at the Grolier Club of pastel portraits after famous artists of the seventeenth and eighteenth centuries, by Mr. J. Wells Champney, was one of the most interesting of the lesser exhibitions of the month. Mr. Champney has been cultivating painting in pastels for some years, and has attained such an uncommon proficiency that he has been able not only to copy Chardin's vigorous touch and La Tour's more delicate execution, but to render with surprising fidelity the tones and handling of oil paintings by artists so unlike one another as Franz Hals, Mme. Vigée Le Brun, Gérard, and the effects of age on famous canvases by Nattier. Some of these pastels so successfully reproduce the spirit of their originals that we fear they may give collectors some trouble in the future should they get into the hands of unscrupulous persons. The portraits of a "Venetian Lady," wearing a cocked hat, and of a "Tyrolean Landlady," with an elaborate and quaint lace head-dress, by Rosalba Carriera, in the Dresden Gallery; the Dauphin, son of Louis XV., after La Tour; Liotard's "Pretty Reader," and the so-called "Countess Potocka," of the Royal Museum of Art at Berlin, are among the cleverest of these reproductions. Famous paintings in oils, copies of which are in the collection, are Boucher's "Lady with a Muff," Mme. Le Brun's picture of herself and her little daughter, and both Gérard's and David's portraits of Mme. Récamier.

THE water-colors that Mr. F. Hopkinson Smith has brought back as the results of "A Summer in Venice" do more than repeat the success gained by him in his previous exhibitions of sketches from Venice and from Constantinople. The works now being shown at the Avery Galleries are more seriously studied, and they have even gained in the picturesque quality, which is never absent from the artist's work. They show us a new Venice, the Venice of quiet, out-of-the-way canals, with long lines of marble façades broken by the greenery of little gardens, and of the open reaches of water at the outskirts of the fishermen's quarter. A view of the Grand Canal from the high balcony of a hotel looking down upon domes and house-roofs; a little canal with a square house blocking the way, "No Thoroughfare," and some delightful "bits" of architecture remain in our memory.

THE JOSEPH PENNELL EXHIBITION.



As an illustrator, and especially as a draughtsman for photographic reproduction, Mr. Joseph Pennell's merits are so great that the exhibition of his works at Keppel's Gallery was one of more than common interest. The display included all of his etched work, very many drawings that have appeared in *The Century Magazine* and other publications, and a considerable number of unpublished drawings in pen and ink and in gouache. This last class of drawings contained many of the artist's best works, and as those that have been reproduced in half tone have turned out remarkably well, a few notes on his manner of working may be useful to many of our readers.

Mr. Pennell uses both body color and the India ink wash rendered only slightly opaque by the addition of a little Chinese white. He appears to lay in his drawings with this slightly thickened wash, which flows easily and yet slowly; and he reserves it wherever a comparatively warm and transparent tone will be proper, as in the dark-complexioned faces of his gypsy figures. He also occasionally uses this wash as a glaze over white or over body color. Owing to it, his drawings have not the ghastly appearance of works done entirely in body color, such as "process" engravers generally demand of the artists. It comes out a little darker in the engravings; but in drawings broadly and sketchily treated this matters little. In his use of body color Mr. Pennell works very broadly, and does not blend nor graduate his tints, nor use many of them. But his eye for picturesque effect and his practice in the pure black and white of pen work enable him to obtain an appearance of richness and variety, while, owing to the actual simplicity of his means, nearly every touch tells in the reproduction. In his pen drawings also he is very ingenious in making a few tints look like a good many. Among the most pleasing of the drawings done with the brush were some of the unpublished sketches of gypsy life in Hungary, and of the pen drawings some very broadly treated sketches of boats and old sunlit houses in Provence.

AN EXHIBITION OF ITALIAN ART.

WITH few exceptions the good Italian works of the present day deal with the old subjects in nearly the old way. What is Mr. Augusto Corelli's "In the Woods" but an idyl out of Theocritus? The laughing girl who appears at one side of the huge oak trunk as the goat-herd disappears at the other may well have thrown him the apple before taking to the woods. It is a deep, luxuriant forest glade in which the little comedy is being played; and the white goats waiting in the distance, the girl's white bodice, and the young man's black head and goat-skin cloak tell vigorously against the rich middle tones of green foliage and gray bark. Aurelio Tiratelli's account of "Country Life in the Roman Appenines" is Horace's to an iota; the same sunshine; the same amphora casting its shadow; the same boys and girls, goats and pigeons; the same villa and arbor. The boy asleep on the brown sails in F. Careano's "At Chioggia" must be dreaming of catching a big golden fish, like the Sicilian poet's fisherman. When he wakes up, he will tell his companion and be laughed at. These painters were well represented at The World's Fair, and some very clever water-colors by them are now to be seen at Klackner's new gallery in Twenty-eighth Street. All are industrious, versatile, clever, and, in a happy way, superficial. Like the ancients, they know that beauty is only skin-deep, and that the best of everything is on the surface. Mr. Corelli's "Ave Maria," with the harvesters kneeling among the corn in the shadow of the old aqueduct as the angelus sounds from the distant dome of St. Peter's, is a present-day subject, but not what we would call modern; nor is there much that is modern in its treatment. There is in Professor Ferraris's "Pia dei Tolomei and her Husband in the Bird Market of Sienna" much clever handling of transparent washes. The young couple in the picturesque costume of the middle ages are standing by a tall archway in the narrow street, and a dealer is showing off a falcon to them. Pennachini's "Tarantella" shows the interior of a country inn, with young men and pretty peasant girls, wreathed with vines, dancing, and enjoying themselves. Tira-

telli, whose "Country Life in the Appenines" is catalogued in the present exhibition as "Coach Road to Tivoli," is also represented by a sunny and vine-covered "Court-yard at Tivoli," with rabbits and geese in the foreground. Corelli has two immense heads, twice the size of life, of a "Peasant of the Latium" and "Woman of the Latium," and his much-medalled "Serenata," a moonlight scene with a dead man in the foreground. Simoni has an excellent painting of "The Fruit Market at Sorrento," crowded with figures. Several of the pictures have been awarded medals at The World's Fair. The exhibition is an attractive and interesting one.

In the best Italian sculpture the genius of the nation is very much in evidence. A. Luzi's bust in bronze, "Trasteverina," a bull-necked, truculent Roman matron of the lower orders, set on a plinth decorated with masks and flowers, is an embodiment of sheer force, which no northern type not hideously ugly could furnish. The same sculptor had at the Chicago World's Fair an excellent terra-cotta bust of President Cleveland, and a clever bronze statuette, "Sortie de Bal," which is the "Trasteverina" refined and reduced in flesh, but as pagan as ever. It is strange that this really gifted sculptor should not be so popular with Americans as his compatriot, Apolloni, who has represented Mr. Chauncey Depew with his eyes raised to heaven, like one of Guido Reni's ecstatic saints, and whose "American Mythology," a nude female of uncertain age listening at a telephone, we must take leave to consider a very poor joke.

REPRODUCTIONS of many antique bronzes from the Naples Museum are easily to be obtained through any considerable art dealer. The archaic dancing girls with the whites of their eyes silvered; the little Silenus holding up a tripod, which Mr. Alma Tadema has painted into one of his pictures, and numerous little heads, masks, torsos, and the like, though not great art—they are works of the decadence—are yet full of that antique spirit which modern imitators find it so difficult to reproduce. They betray a contentment with physical life and beauty which has become nearly impossible to us.

At the Durand-Ruel galleries may be seen a fine early Jules Breton, "The Turkey Girl," painted in 1864, and having all the solid qualities of drawing and modelling of the artist's work of that period. A large Corot, "Nymphs Bathing," and a small landscape, with a horseman riding along a rough, hilly road, by the same master; a recent and very beautiful example of Boudin, a "Scene in the South of France," with the red roofs of a village appearing between masses of trees at the foot of olive-clad hills, which surround a deep blue bay of the Mediterranean; a very uncommon and important Ziem, an early "View in Holland," with windmills and masses of willows, against a twilight sky, on the farther bank of a canal, and a man pushing off in a boat from the nearer bank; a splendid example of Dupré, an effect of after-sunset glow, with cattle standing in a pool in the middle distance; a fine Decamps, "Sportsmen;" a small example of Puvis de Chavannes; and a remarkable Degas, "Ballet Dancers," are also to be seen.

At the galleries of Knoedler & Co. a small collection of about a dozen landscapes by Mr. W. A. Coffin has been placed on exhibition. Mr. Coffin is developing into a very agreeable colorist. His touch is still a little dry and hard, especially in the painting of foliage. His "August Afternoon" is an example. He also at times attacks subjects which, if they are to be made into pictures, require to be treated with more freedom than he is disposed at present to allow himself. Such is his "Coming Storm," an effect of light, which, though perfectly natural, looks theatrical, and which forces on the attention the wretched lines of a square white farmhouse and the stiff branches of a very green tree, both brought out into startling relief by the blue-black gloom that fills the distance. But even these examples are well observed and well painted; and his "In the Somerset Valley," "Evening Glow," "Sunset After Rain," and other pictures, can be admired without any reservation.



THE "ACADEMY" LOAN EXHIBITION.

CONCLUDING NOTICE (THE "CLOISSONNÉ" ENAMELS).

THE old Chinese cloisonné enamels shown at the exhibition at the National Academy of Design are, as to form and design, very like the archaic bronzes in Mr. Heber R. Bishop's collection of bronzes, and described in our December number. Very seldom is graceful form to be found united with the rich, low-toned colors of the imperfectly fused old enamels. In the very admirable S. P. Avery collection one of the most beautiful examples of tone is a globular bottle about ten inches high decorated with peonies in pink, yellow, violet, red, and white, with leaves of several tints of green on a background of grayish yellow. The neck and globular mouth-piece, as well as the stand, are of turquoise blue decorated with smaller flowers. A bottle corresponding to this in shape and size has a more open decoration of flower sprays on a turquoise ground. A bottle about four inches high has a turquoise ground of very deep tone with a band of symbols in dark green and conventional ornament in dark green, pale yellow, black, and vermilion. A pot-shaped, two-handled vase, including its carved jade cover, about five inches high, is of turquoise with broad and narrow bands of conventional chrysanthemum design in many colors. The jade cover is of pale green carved and pierced to represent clouds. The principal piece of the collection is a large vase about two and a half feet high, with flattened globular body, flaring foot and top. It is decorated with many bands of ornament; at top of leaf forms filled in with twin phoenixes, beak to beak; on the neck a band of conventionalized tigers' heads with shoulders and paws, as if taken from a foreshortened view of the crouching animal; next a narrow chevron pattern in dark blue; then a band of floral ornament, succeeding to which, on the body of the vase, comes a repetition of the tiger band; then a band of leaf forms filled in with conventional ornaments on the foot of the vase; this has a background of a small floral design, which is carried down past a narrow band of geometrical ornament to form the lowest band of all. Though the vase is thus cut up into zones, the patterns are so arranged and colored, as at a little distance to look like an "all-over" ornamentation. The color too, though extremely varied, results in a fine, mild, greenish tone. A small hemispherical dish, supported tripod fashion by very strong legs, is ornamented with conventionalized cocks opposed as if about to fight, and the legs with heads of the phoenix or sacred pheasant. It has a cover of carved black wood with a hand-shaped jewel of cornelian projecting from a ring of jade. A slender bottle about twelve inches high has a charming decoration of vases of various colors disposed about the bottom, with sprays of flowers springing from them. The ground is turquoise. A gilt bronze incense burner has the ornament in relief, the enamels pale green, and light and dark blue being used for the background. A double cylindrical bottle has a ground of pale blue sprinkled with small clouds in dark blue and bats in blue, red, yellow, green, and white.

Of Mr. George F. Baker's enamels the largest is a fine incense-burner composed of three storks standing together; the arched necks of two form the handles; the third has its head sunk between its shoulders. The usual enamel colors appear in the plumage, but with a predominance of the old grayish white, which gives the piece at a little distance a very pleasant silvery gray tone. The legs, of bronze and black enamel, appear to be modern. A tripod about seven inches high is inlaid not with enamels, but with malachite, lapis lazuli, cornelian, and silver in archaic patterns. A divinity in gilt bronze has trousers and breastplate in enamel, and supports a small dish also in turquoise enamel with floral decoration.

We have chosen to describe rather the more artistic than the more important pieces as to size and rarity, though most of the latter are included in our notes. But, as is well understood, it is not the costliest objects that are always best worth having or seeing.

"BREAKING HOME TIES," Mr. Hovenden's popular picture of a young New Englander about to leave home to make his way in the world, has been reproduced in photogravure, and is published by Klackner. The plate has been artistically worked up by etching, and even the most delicate passages of the original, such as the effect of sunlight on the figures in the doorway, are extremely well rendered.



"DOLORIDA." ENGRAVED BY FLEURET, AFTER THE PAINTING BY HENRY COEYLAS.

BRITISH PAINTING AT THE WORLD'S FAIR.



IV.—ORCHARDSON, MILLAIS, SHANNON, FURZE, HOLL, LAVERY, LA THANGUE.

HE British section of the Fine Arts display was especially rich in portraits that are pictures. It would be difficult and to little purpose to draw a sharp line between this sort of work and the kind of painting that is usually called "genre," and we will not attempt it. Whenever it seems to us that the painter's interest was more in his model than in his subject, we shall not hesitate to class the painting as a portrait. While there may be some question as to Mr. Millais' "Ornithologist," whether he should not be taken as a type rather than as an individual, the artist's other works, "Shelling Peas" and "Blowing Bubbles," are plainly portraits, and nothing more; and even Mr. Charles's "In Memory of . . ." is more portrait than anecdote. But we are so much accustomed to inferior work, bad composition, and an absence of any but a purely personal interest in portraits, that the reader may be inclined to think that we should find some other designation for a picture so beautiful as Mr. Orchardson's "Mother and Child." A portrait group, however, it is, and we do not doubt that the likenesses are excellent, though, for our own part, we are concerned solely with the art in it and not with the likenesses. It is a large, oblong painting. The figures are of the size of life. The baby lies on a yellow cushion at one end of a cane sofa, of which the mother, in black, occupies the other end, and bends toward the infant, to fan it. This simple motive affords lines at once graceful and characteristic, and the painter has brought a curious harmony out of the tones of dull yellow, brown, faint pink, and black which the subject presented. It is, perhaps, to the success of Mr. Orchardson and one or two others in the management of these olive and yellow chords, which make a favorable background and setting for carnations, that has led several of the younger English painters to imagine that they are beautiful in themselves. Mr. Orchardson works in a fine, thin, even impasto, and his manner recalls about equally that of the English eighteenth-century painters and that of the dominant French school of to-day.

We might have spared a few of Sir John Millais' clever and interesting but less artistic productions for a few more works by Orchardson. Most of Sir John's works were portraits; and the best, in our estimation, were "Shelling Peas"—which, by the way, is owned by Sir Frederick Leighton—and the portrait of that much-advertised little boy in a green velvet dress and lace collar who is blowing "Bubbles." "Shelling Peas" portrays a young woman engaged in that harmless, necessary occupation. The flesh, as in all the painter's recent work, is rather chalky; the brushwork broad and telling; the color good, but neither exquisite nor striking. One cannot but recognize, as in Mr. Bonnat's portraits in the French section, the master who, from confidence in his mastery, has grown to be indifferent to his model, to nature, and to art itself. Millais is not quite so far gone in indifference as his eminent French confrère, but we are sure that he could turn out most of the work that he shows here standing on one leg. Nay, he would be likely to do far better, because the novel difficulty of painting in that position would probably add some zest to his work.

Mr. La Thangue, one of the most promising of the younger men, who showed an excellent bit of genre, "Leaving Home," to which we will refer later, had also a clever "Gaslight Study" of a young woman in black lace sleeves and black stomacher, writing at a table in the red light of a shaded lamp. Evidently this artist feels, as all must do who are anxious to progress in their art, that it is necessary, now and then, to attack some novel problem, like this of an unusual light. It keeps one from falling into a rut; necessitates accurate and reasoned observation; exercises the invention in expressing synthetically the infinite detail of nature. Hence it is that, no sooner does any painter find a line of subject peculiarly suited to him than, if there is any new technical element involved in it, as there is sure to be, his work is imitated on all hands, particularly by young and rising painters. It is wrong to say, as is so often done, that these young men are trying to steal their comrade's thunder; they are simply following his lead for the sake of the practice. Mr. La Thangue has not only got a

deal of desirable practice out of his young lady in black in a red light, but has made a charming picture. Still, we are certain that the subject was for him principally a means to keep his faculties sharp and in working order.

Less earnest and less vigorous than Mr. La Thangue, but capable, graceful, and apparently fond of a certain magnificent showiness, was Mr. J. J. Shannon, who has put upon Mr. George Hitchcock and Mrs. Hitchcock the semblance of an English duke and duchess. We should say that it is better to be painted by Mr. Shannon than to be created an English peer; for he supplies the port and bearing without which the title were worthless. This unique gift apart, Mr. Shannon is wholly French; his works would look much more at home in the French section than those of Mr. James Tissot. The lady's dress especially is a triumph of the "square brushwork" which Mr. George Moore so much detested. Mr. Charles W. Furze was attracted by a totally different sort of airs—we cannot add, and graces, for there is nothing graceful about the rakish attitudes of his "Lady in Gray" and his "Lady in Brown Riding-Habit." Mr. Furze appears to us a would-be follower of Mr. Whistler, but he not only remains at an unmeasurable distance from that artist, but has missed the way completely. For Whistler's touch of piquancy, which barely distinguishes his woman of the day from the woman of all times, Mr. Furze gives us mere painting of manners, and bad manners at that. When Mr. Whistler might paint an experienced woman, Mr. Furze paints a knowing one. Let us acknowledge that he brings gray against gray and brown against indigo with a sufficiently delicate perception of their relations both of hue and value.

The late Mr. Frank Holl was represented by no less than five portraits, all good, honest, workmanlike pictures, bearing a sort of family resemblance to Mr. Herkomer's, though the latter had portrait of ladies only, and all Mr. Holl's were gentlemen. All, including Mr. Herkomer's portrait, were low in tone, even in execution, and decidedly unpicturesque. Mr. Lavery's "Equestrienne," a lady, life-size, upon a life-sized horse, must be considered as simply a successful "tour de force." Mr. James Charles's old sailor painting the letters on a tombstone in a quiet green, ivy-walled churchyard, though interesting as suggesting a story of comradeship in other scenes, was more interesting as good portrait painting; so much so as to raise the question whether a man should not always be shown engaged in some better business than that of staring the spectator out of countenance. Of Mr. Watts's portraits we have already spoken. It is enough to say here that they were the works by which he will be known to posterity, for in them his genius is most clearly expressed.

AMERICAN PAINTING AT THE WORLD'S FAIR.

V.—ABBEY, LA FARGE, MARTIN, BLAKELOCK, DEWING, TWACHTMANN.

A NUMBER of painters who follow no recognized school, but have developed each his own style, may be conveniently considered together. The most important of these is Mr. John La Farge; but, unluckily, he was represented only by a few oil paintings, while his best work, apart from his decorations, is in water-colors. His oil paintings showed the extent of his ambition, not of his achievement. In the "Visit of Nicodemus to Christ," the two life-sized figures are dignified and natural in pose; the color is rich, varied and harmonious, but spoiled by the unequal oxidizing of the oils contained in the pigments, a result due to retouching at long intervals. It is not much to say that the conception of the Christ was the most worthy in the building; yet it is more intellectual than moral, and with slight change the picture might pass for that of a pair of Greek philosophers. As with Mr. Watts, it is easy to see that Mr. La Farge is a man of ideas, and that his standard of expression is a very high one; but, though a good deal more skilful than the English painter, his hand does not follow his thought with that facility that is necessary to a great painter. He labors over what ought to come right at the first touch; and so, because he will not content himself with less than a full expression of his fancy, and because he loses more than he gains in his repeated efforts to better his work, he is usually set down as a "literary painter," though his subjects and his manner of regarding them are purely plastic.

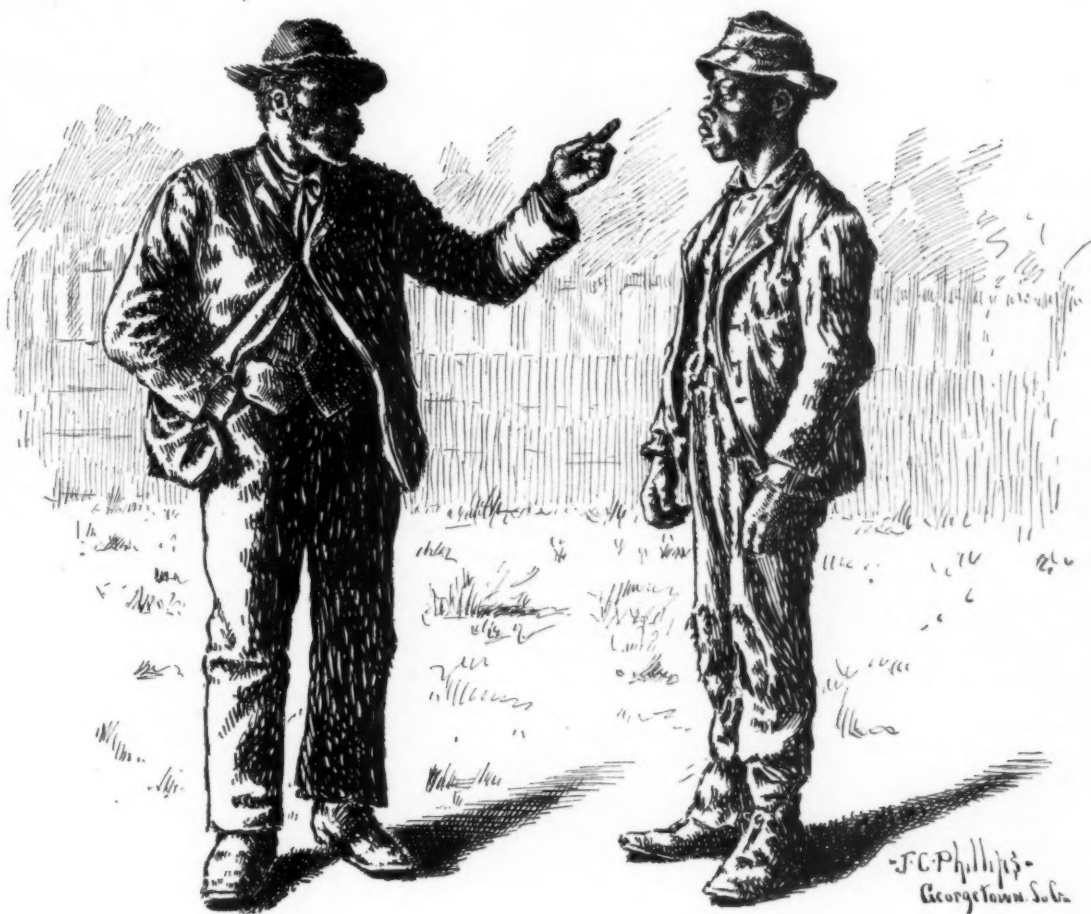
Mr. Homer D. Martin is also a colorist of a very original and subtle kind; but, unlike La Farge, who masses his colors for contrast as well as for harmony, Martin aims only at securing a rich and strongly vibrating tone.

It is the difference between a solo and a full orchestral performance. Martin is a landscapist, and though a good draughtsman of the figure, he very rarely introduces it in his compositions. His "Mussel Gatherers at Villerville, Normandy," was an exception. "Behind the Dunes, Lake Ontario," was an excellent example of his usual manner. The sand dunes and a broad strip of water lie in mist and sun in the distance; in the shadowed foreground, two storm-bent trees interlace their branches and stand out darkly from a sky of pearly gray. His "Old Manor at Cinquebœuf," lost in wintry woods, with a shallow pool spreading among the herbage in front, is a splendid piece of sombre coloring, worthy to be treasured with the best efforts of the Barbizon school. Martin's work is solidly and well painted, and in the future will be held in much higher esteem than it appears to be at present. We cannot say as much for Mr. Blakelock, whose decided talent for color and composition would be used to better advantage in decorative painting than in producing such easel pictures as his "Moonlight" and "Cloverdale." He never by any chance gives us a hint of the character of his subject. A tree is for him a brown mass; a sky, an expanse of blue. He has no appreciation of form apart from decoration. If the fashion of inserting decorative landscape paintings over doors and windows should come in vogue again, his pictures might find their place.

In our last article we compared Mr. Dewing's painting to Mr. Whistler's. What we particularly meant was that each approaches his subject with a peculiar delicacy, as though to grasp it closely would be to rub the bloom off it. It is, of course, easy to discriminate, and we will not insult our readers by pointing out the many and obvious differences between the two artists. Mr. Dewing's "Summer Twilight" was, in its way, an "arrangement," the two pretty girls, beautifully drawn, and clothed in ethereal pink and blue as they are, being placed with evident intent where they will do the most good, in a long, misty green landscape, with the moon rising over distant hills. His "Musician," a young woman in black at a piano, was, again, beautifully painted, but there was this time rather a disproportionate deal of piano to figure. On the whole, the most satisfactory work of the artist's was his "Lady in Blue," an exquisite little auburn-haired figure in pale blue and white, standing against a background of dark blue and dark green.

Mr. Twachtman stands so much alone that he may well be included in the present article. He is, in a certain way, an impressionist—that is, he is content with communicating the general impression which he receives from a subject, without giving any more detail than is necessary for that purpose. Several of the pictures which he exhibited were seen in New York a year or two ago, and were then described in *The Art Amateur*. He is particularly fond of painting snow scenes, and succeeds not only in rendering the purity and crystalline texture of snow, but still better in painting the peculiar atmosphere, moist but transparent, which is usual after snow has lain some time on the ground. As with some of the best impressionists—notably Manet—people are apt to complain that after the first surprise his pictures do not hold the attention; but this is the fault of the spectator, not of the painter. In looking at other good paintings with a minimum of detail after the first impression wears off, and before it can be renewed, we amuse ourselves with the technique, the composition, the brush work and the like. The same resource is open to us in the case of Twachtman's paintings, and Monet's; but, the work being new to us, we cannot as readily trace the means that the artist has made use of. When we learn to do so we find them curious and interesting enough, and, after a while, the first impression returns. Mr. Twachtman's "Decorative Landscape," a reedy lake with low hills on the farther side, was also, in its way, impressionistic, but being painted in the usual French style, no one objects that the first impression produced by it is not lasting.

THE two great enemies of water-color art are exposure to sun, or the glare of strong reflected light, or to damp. Nothing so surely destroys as the sun; the color is burnt off the paper; even the forms disappear, and every quality which gave pleasure is hopelessly destroyed. Damp is likewise destructive; but while generally affecting brilliancy, its effects are chiefly evidenced by spottiness, dark spots in the light parts and light on the dark parts; this is often increased by bad paste used in mounting, which gives rise to a fungous growth highly destructive to such works.—From "A Century of Painters."



STUDIES OF SOUTHERN NEGROES. DRAWN FROM LIFE BY J. C. PHILLIPS.

THE WORLD'S FAIR LOAN COLLECTION.

II.—NATURALISM—THE BARBIZON SCHOOL—COROT.



HE Romantic movement was at bottom a revolt against the classical ideal, which to a greater or lesser extent made abstraction of color, light and movement. It was therefore a return to nature, and may be regarded as the first stage on the line of advance that art has still followed.

But it would be truer to say that modern art has only followed out one or two of the many paths on which the Romantics set forth. They were not purely artistic considerations that actuated the choice of route—they never are. Just as the Romantics were led by the spirit of their time to study the past of the nation and of the race, and as their art became, in consequence, dramatic, colored, picturesque, so their successors were led by the new ideas, social and scientific, to choose their subjects from the actual life about them. Under the various names of "naturalism," "realism," "impressionism," it has produced an art which studies the everyday aspects of things, and aims to render them as they are seen in light and air. In art of this sort any obvious composition would be an impertinence, the dramatic vigor of a Delacroix would have little scope, and the refinement of an Ingres would be out of place. The change was not sudden. Millet was almost as much a poet as Delacroix, but contemplative, not dramatic and inventive; it is only in our own day that it has grown to an acknowledged artistic creed. In continuing our review of the paintings in the loan collection at The World's Fair, we will consider the Barbizon school, therefore, as a school of transition, and will begin with the men who both in age and in temper were nearest to the Romantics.

There were three paintings by Diaz, one of them, "The Descent of the Bohemians," a work of considerable importance. It belongs to Mrs. Z. D. Warren, of Boston. Nothing can be more "romantic." A rough cart track descends toward the spectator to a hollow in a wood. It is an autumn evening, and the foliage presents that confusion of lights and shadows and those rich tints that Diaz loved to paint. The troupe of gypsies are coming down the hollow way, singing. Their dogs have preceded them, and are lapping at a little pool in the rocky and weedy foreground. This is essentially the romantic conception of landscape, as a background or setting for figures. The other two pictures were figure subjects, a "Dance of Almees," belonging to Mr. J. G. Johnson, of Philadelphia, and a group of "Turkish Women," owned by Mr. D. M. Ferry, of Detroit. Both were splendid in color, but not in any degree naturalistic. But the painter gained his reputation by close study; and we all remember the joke of the critic who, when he was told that, after all, Diaz was a genius, replied, "Yes; the genius of a trunk of a tree." In fact, no one has studied tree-trunks with more care, though always for the sake of their color—for their patches of moss and torn bark, and shadows of leaves, and knots, and ends of broken branches. Two of the three paintings by Dupré were marines, and it may very well be doubted whether Dupré had any more intimate knowledge of the sea than Isabey. But that he had a better notion of the form and pressure of waves, the motion of vessels, and the relative intensities of color in sea and sky, we think every marine painter will acknowledge. His "The Open Sea," belonging to Mr. W. H. Fuller, of New York, showed a really good conception of surf and rising storm clouds; and in his "At Sea," which belongs to Mr. C. T. Yerkes, of Chicago, the boat in the foresea pitched with the motion of the waves in a manner to win the admiration of a specialist. But his best works were such as "The Pool," lent by Mr. E. B. Warren, of Philadelphia, in looking at which one will hardly fail to remark that Dupré failed of being a luminarist merely by a hair's breadth.

Dupré was the zealous friend of Rousseau and of Millet, the real pioneers of the modern movement. Both, it is true, worked much in their studios. It was left to a later generation to draw the lines still closer by painting entirely "en plein air." But Rousseau spent many days in a charcoal-burner's hut in the midst of the forest, working directly from nature; and Millet, as every one knows, spent his life in the midst of the scenes that

he painted. Compare the flying visits to the East of Marilhat and Decamps, and their yield of sketches which they worked up into pictures at their ease in Paris.

Millet was represented by eight examples, all well-known pictures. The most typical was "The Man with the Hoe," owned by Mr. W. H. Crockett, of San Francisco, which at the time of its purchase was illustrated in The Art Amateur. The subject, it will be remembered, is a laborer, bent with fatigue, resting a moment on the handle of his implement from his work of clod-breaking. It is sombre in color and clumsy in execution, but in its way masterly, and certainly preferable to the porcelain-like finish of "The Gleaners" and "The Haymakers," belonging to Mr. Alfred Corning Clark. These last are, however, pleasing in color, and they suggest that Millet was dissatisfied with his clumsy handling, and that, like most painters of genius, he tended constantly toward a higher key. "After the Bath," belonging to the same owner, is probably the finest study of the semi-nude figure by Millet that is to be found in America. "The Sheep-Shearers," lent by Mr. Peter C. Brooks, of Boston, is a fine study of interior lighting; "The Pig-Killers," belonging to Mr. Charles T. Yerkes, is a finely balanced composition in the back yard of a cottage, and "Peasants Carrying a New-born Calf," belonging to Mrs. Henry Field, of Chicago, has an air of out-of-doors not always to be found in the artist's work, and some passages of color which prove that Millet was decidedly not color-blind, as some of his critics say he was. The Museum of Fine Arts of Boston lent a "Shepherdess," one of several studies of the same model in nearly the same position.

Rousseau's "Landscape in Berry," belonging to Mr. Yerkes, is one of those "spotty" pictures, broken up into many minute points of light and patches of shadow, which people without a catholic taste in art find inartistic, and those who know nothing of nature suppose to be unnatural. The fact is, that no effect in nature is more common, and none is more difficult to render truly. Rousseau was much impressed with the richness of detail in full-grown foliage. The masses in the "View on the Seine," from the collection of the late Mr. Jay Gould, are full of detail sharply observed. His handling in "A Lone Tree, Autumn," lent by Mr. Frank Hill Smith, of New York, and in "Near Barbizon," lent by Dr. Henry C. Angel, of Boston, apparently accidental, is really based on this. He knew a great deal more about the modes of growth of foliage and herbage than either Corot or Turner, or, indeed, any one else.

Of Millet's successors in the genre which he created, the most important was Bastien Lepage. Like Millet, he was born and bred a countryman, and, like him, after some short excursions in other lines of art, he returned to the country to paint the life which he knew and which interested him. There were two examples of his work: "The Thames," a large evening view of the river, belonging to Mr. John G. Johnson, of Philadelphia, and a small but very pleasing figure subject, "Revery," owned by Mr. Potter Palmer. Leon L'hermitte's "Washerwomen on the Banks of the Marne," belonging to Mr. E. B. Warren, of Philadelphia; Jules Breton's well-known "Colza-Gatherers," lent by Mr. C. P. Huntington, of New York, and his poetic "Song of the Lark," owned by Mrs. Henry Field, of Chicago, both much superior to the examples of the artist seen in the French section.

Corot is usually reckoned with the Barbizonians; but he really stands alone, one of the few commanding figures of the century. We cannot pause here to discuss his influence on the practice of painting in values, nor on the "plein air" school, as to do either would lead us beyond reasonable limits. The dozen examples shown were quite sufficient to give the visitor a correct idea of his position. We could wish that one of his early efforts in the classical manner had been included; for Corot began as a classicist and always remained strongly influenced by the classical ideals of graceful form and

broad, diffused light. It was only by degrees that Corot attained that wonderful command over values that has made him the greatest painter of atmosphere, but from the beginning his works were marked by a certain mild radiance opposed to the vigorous dark and light of the Romantics; and while the landscape painters of that time were conjuring up storms and ruins, and gloomy forests peopled, if at all, by brigands and witches, Corot's peaceful dells and river valleys were always fit for the nymphs to dance in.

Mr. Crocker's "Dance of Nymphs" was decidedly the most characteristic picture in the group. It is a variant of the celebrated picture in the Luxembourg. The overhanging branches of a great mass of trees to the right mingle with the lighter foliage of a smaller mass to the left, to make a leafy archway out of which comes a crowd of little dancing figures into the sunny space in the foreground. Bits of faint distance are seen beyond the trees, and the immediate foreground is in shadow. In the "Orpheus," lent by Mr. Potter Palmer, there are rocks and tall trees to the right, a distant view with morning sky to the left, and the figure of the poet saluting the sunrise nearly in the centre. Corot made some very good studies of the figure, all of which that we have seen show his peculiar power over light and atmosphere. The study of "An Old Man Seated on a Trunk," lent by Dr. Henry C. Angel, of Boston, is so remarkably true in these ways that it suggests things beyond what any figure painter has yet accomplished. But in some of his landscapes Corot was led to give the figure a disproportionate place. Such is the "Flight from Sodom," lent by Mr. H. O. Havemeyer, of New York. It is an oblong picture. In the centre is a white, tomb-like building, above which appears the ridge of a low hill, and over that in the distance the dark towers of the city against a background of flame and smoke blown by a strong wind into almost level streaks of red and brown. A tree in the foreground is bent nearly double with the blast. But we cannot see that the four hurrying figures in the foreground or the disobedient wife stock still at the turn of the road add anything to the interest of the picture. They have evidently not been conceived with the same ease as the rest of the picture; they are more carefully painted, with a drier touch. But for some peculiarities of handling, and the certainty with which they keep their place, they might almost have been put in by another hand. Without them, we cannot but feel, the landscape would be more impressive. Mr. Ryerson's little Corot, "The Inn," looked like a study from nature. There is a group at table outside a rustic inn, in the shade of some light-foliaged trees. To the right is a bit of sea and a pale evening sky. "Evening," from the collection of the late Mr. Jay Gould, is a very high-colored sunset for Corot, with a brown foreground and streaks of water in the distance. The dewy "Environs of Ville d'Avray" and the "Path to the Village," belonging to Mr. Yerkes; "The Shrimp-Fisher" and the "Landscape," belonging to Mr. Potter Palmer; and the "Evening," belonging to Mr. A. C. Clark, of New York, were all beautiful examples.

Turner, who, like Corot, was one of the commanding figures of the century, belonging to no school and founding none, but connected with both the classic art of the beginning of the century and the impressionistic art of its close, might well have been represented in this loan collection.

Watts was represented by his fine "Portrait of Joachim," belonging to Mr. Charles L. Hutchinson. Other works of his, including his portrait of Walter Crane—the finest portrait perhaps in the whole exhibition—was shown in the British section. Of Burne-Jones, of whom that eminent French critic, Chesneau, has said he is the only British artist of the day "whose high gifts in designing, arranging and coloring are equal to his poetic conceptions," there was no example.

The men we have named are the greatest of those who have led the way to the new position taken up by art, which no longer regards nature as a background for humanity, but as including it, and which deals with man in his social relations rather than in his political or religious ones. Those who regard artists as human beings, and their work as part of the general spiritual movement, will always give them a prominent place in their esteem, whatever the technical shortcomings of some among them.

THE difference between a bad artist and a good one, says Blake, is that the bad artist *seems* to copy a great deal and the good one *does* copy a great deal.



NOTES AND HINTS.

THE most ordinary fraud in color manufacture at the present day is to work up the poorer qualities of ordinary pigments with aniline dyes, which give them a temporary richness and brilliancy. Mr. Vibert proposes that the chemical constitution of each pigment be printed on each tube. Falsification could then be practised only at the manufacturer's risk, while at present he may make his colors of what materials he chooses, and call them by what names he chooses.

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IN a trunk which had belonged to Rubens, and which is now in the museum of Anvers, is a collection of pigments which he carried with him in his travels. The vegetable yellows and greens have all faded, the vegetable reds likewise, except the madders; these, with white lead, vermilion, ultramarine, lamp-black, and the ochres, have stood. There is no question that, in our time, in the abundance of new colors many fugitive ones have been added to the painter's palette. It is true that as soon as they are discovered to be fugitive they are discarded; but they reappear under new names; and the evil has become so great that many painters, on principle, refuse to touch a new color. A little knowledge of chemistry would stand them in good stead. Thus chrome yellow is a very bad color, but oxide of chrome (emerald green) is one of the most stable.

* * *

IN general, vegetable colors are bad; they all fade more or less under the influence of light; some change tone when used in oil, and others are destroyed by combination with mineral colors.

Among animal colors, indian yellow often contains much alkali, in which case it makes with oil a kind of soap, which may be washed away in cleaning a picture. Cochineal carmine fades. Sepia is the only absolutely reliable color of the kind, and it can be used only as a water-color, since it does not mix well with oil.

Mineral colors, such as ochres, vermilion (sulphate of mercury), ultramarine, and malachite, are stable, those produced chemically quite as much so as the natural products, and purer. Thus Mars red, orange, brown, and yellow are as safe as the ochres; Guimet's ultramarine as stable as that made from lapis lazuli; sulphate of mercury as good a vermilion as natural cinnabar.

* * *

IN browns and blacks, bitumen, bistre, and lamp-black are to be avoided, the first especially. It has been the destruction of many modern pictures. The habit of using it in the first painting is particularly to be guarded against. It may look solid when used, but sooner or later it will run and cause the colors superposed on it to crack, thus finding a way to the surface. Among the pictures more or less spoiled by it are the "Raft of the Medusa," of Gericault, and the portrait of Cherubini by Ingres. There is a false bitumen which does not run, but it fades. It is made of yellow lakes and aniline black. A mixture of ivory black and yellow or



red ochre in a resinous varnish should serve for every purpose for which bitumen is used, and will be safe.

* * *

A FAMOUS English surgeon was called in to perform an operation on a very rich nobleman. It happened that one stroke of the knife was all that was needed. His fee was a thousand guineas. The nobleman paid it under protest. "You were not one minute doing it," he complained. "That's true," replied the surgeon. "I earned that fee very easily. Suppose next time you do it yourself." Mr. Chase quoted this story to a sitter who thought his charge "pretty steep" for a portrait that the artist had taken only two days to paint.

* * *

OF the great works of Turner, in the two mediums, it may be safely said that up to this time his water-color pictures, delicately beautiful as they are, have, under average treatment, suffered less than his oil paintings. We are told that on the establishment of the British Institution in 1805, the reason for the exclusion of water-color drawings was their want of permanence; "a mere presumption, if the reason given is true," says Redgrave, "as time had not then been given to test the new art."

* * *

IT is a misfortune to pictures painted with preparations of bitumen, that the evil does not always display itself at once; indeed, under favorable circumstances, they will remain very many years without disruption; but a change in hanging, or in the temperature of the room or gallery, exposure to the sun's rays, and above all varnishing, will, though they have been heretofore free from harm, crack them in a few weeks.

* * *

OPIE, when asked what medium he had used in painting a certain picture, sarcastically replied *brains*; the retort was cutting, no doubt, but ill-placed; he wished to rebuke the littleness that thought of the *means* rather than the end of art; but a little more attention on his part to these means would have saved his works from early decay, and have prevented his being an example of bad practice to the rising English school.

* * *

From a talk by William M. Chase with Mr. Benjamin Northrop, of The Mail and Express.

"IT may truthfully be said that artists probably get more pleasure out of portrait painting than almost any other kind of art work. In portraiture they deal with character and individuality. Each sitter presents some new phase of personality that no one has ever done be-

fore. There is constant variety, constant study in the work. Some persons erroneously think that the portrait painter finds his greatest pleasure in painting the ideal face. The real pleasure lies in painting the subject as he is, whether he has an ideal or a commonplace face. The chief enjoyment consists in bringing out the character of the man as it is, expressing his personality on canvas as the artist conceives that personality to be. In the portraits of the great masters that have come down to us there are very few if any ideal faces. On the canvases of Holbein you see the stout body and commonplace features of the Dutch burgomaster or his worthy but homely spouse. Yet the great painter found pleasure in that work, and his pictures live and will live always. He has given us men and women, real, not artificial and we buy his pictures because they are real, because they are artistic, because they are pictures. There is hardly a portrait painter who lives who does not paint in his mind every person whom he meets. The ideal face and the face that does not reach that standard of beauty are alike in his imaginary sketching, and he obtains enjoyment from each."

* * *

"NOT long ago, so the story goes, there was an auction sale of art works in this city at which a number of rich gentlemen were present. Among the paintings was an exquisite old portrait of a man of a bygone day, clad in rich stuffs, and big with pride and consequence. This picture was sold after a spirited bidding. A month or so later the owner of the picture received a caller, and he showed him through his art gallery. Among the pictures pointed out was this portrait.

"Who may that be?" asked the visitor.

"Oh! he was an ancestor of mine."

"I remember now," the caller made answer, "I remember all about it; and," he added with a trace of regret, "if I had only bid \$10 more he might now be an ancestor of mine."

* * *

"MANY young students think too much of specialties. I recollect when I went into Piloty's studio I worried because I had no specialty. 'I must find some specialty,' I said, 'that is necessary.' Students should busy themselves with training themselves as artists, attending to what the school will do for them, drawing and painting, pure and simple, and leaving specialties until they are prepared to intelligently cope with the subject. There can be no objection to specialties, only they should not be taken up until the painter has had proper schooling."

* * *

"ABSOLUTE originality in art can only be found in a man who has been locked in a dark room from babyhood. He knows nothing of distance. He reaches out his hand to take an apple that is fifty feet away from him and he jumps three feet, stepping over a crack in the floor. Since we are dependent on others, let us frankly and openly take all that we can. We are entitled to it. The man who does that with judgment will produce an original picture that will have value."



"OFFERINGS TO FLORA." DESIGN BY PRUD'HON FOR THE TOP OF THE DRESSING-TABLE OF THE EMPRESS MARIE-LOUISE.

THE PAINTING OF CHILDREN.

IV.—TREATMENT OF IDEAL SUBJECTS.



CHILDREN occupy a position in relation to art which is not always realized in its full significance by painters or their pupils. It is naturally much easier for the inexperienced student to draw from a mature face, where strongly marked masses of light and shade, combined with characteristic forms, present a logical foundation for his construction lines. In the face of a child these conditions are not so favorable. Here the soft muscles have not settled into regular action, and no decided lines are yet traced in the delicate flesh by their transitory movements to guide the artist in his delineation. The older personality will naturally present a less difficult subject for the master's sometimes hasty corrections, and, therefore, it will be found rather the exception when a child model is posed in the life classes of our art schools.

But if the student is going to become an artist, and shall elect to paint pictures of children, be they portraits or compositions, realistic or ideal, it is most necessary that he should familiarize himself with the varieties of form and expression incident to a child's face and figure, so different in every particular from the contours of youth and mature lines of manhood.

Now, the characteristics of childhood are roundness rather than angularity, planes of rosy flesh bounded by curves instead of straight lines; and it will be observed also that there are short spaces between the features, measuring the face longitudinally, from the eyes to the base of the nose, and thence again to the line of the mouth: *the moment we lengthen these spaces we make the face appear older.*

In many well-painted portraits this defect is accountable for a puzzling unfamiliarity existing in the likeness, while each feature is apparently in itself correctly drawn, and distinctly recognizable. The painter of ideal children who is guilty of this exaggeration loses all the charm of spirituality in his picture; for the *ideal* face should have none of the possible faults of the *real*, else it fails in its purpose.

On the other hand, however, there must be a sufficient suggestion of physical perfection beneath an ideal figure in order to give us a certain material basis for recognition. The ideal must be *fitted*, as it were, upon this material body, so that through the mask of sprite and fairy, or beneath the flowing robe of the little Christmas angel, we feel the form of the mortal child; without such foundation the work lacks structure, and the figure becomes *unreal* rather than *ideal*. The painter who would realize these facts on his canvas must know many things which are not taught in the schools, and yet he must first learn all that technical part of his art which it is their business to impart; he must learn all that the life-class can teach him of the conventional structure of the human form, in order that he may shape it to his fancy later, when working without a model. By studying the movements of the limbs in connection with the angle assumed by the body in running and also in swimming, we find but a step further to assume the action of a flying figure, which presumably combines, in a manner, the movements of both. A soaring figure, where the wings are poised semi-motionless in still air, is suggestive of a body floating through quiet water, and the movement of the pinions both in flight and at rest can be studied at ease by watching the gyrations of a flock of pigeons. "The wings of a dove" have seemed to suggest the natural foundation (subject to various modification) of all these fitted to ideal subjects of the higher class by artists both ancient and modern. It lies with the artist to convey the sentiment of his subject through the manner in which he treats these adjuncts. There will be a certain serious grace in the lines of his cherub wings, while the short fluffy features of his cupid's pinions express a lightness and frivolity which are equally characteristic, and this feeling is carried out in the minutest details of his subject of which the spectator is scarcely conscious, but all of which contribute to the success of the impression. Naturally, the accessories occupy an important though perhaps unobtrusive position here, and may, as desired, be rendered more or less symbolical, the palm branch of the cherub becoming a spray

of roses in the hands of a saucy cupid, and with his dainty bow and arrow are in turn substituted for the chaste lilies and golden harp of the white-robed seraph. And here let me say a practical word in relation to these accessories.

Do not try to *invent* them; make careful drawings from the actual objects when practicable, or from something that will at least suggest the necessary lines and proportions of the same. The great artists spare no pains to obtain such models for their pictures, and in many studios will be found quaint musical instruments of all ages, costumes of many countries, and draperies of various weave and texture; where necessary, such accessories are made and fashioned according to veritable antique models in order to fill the requirements of the subject. Thus, no matter how extravagant and fantastic may be the idea that the painter would record upon his canvas, in his presentation of the same, he must show that it is based on a reality; for everything in art must have its logical foundation; and he who ventures to create from the unknown, discarding tradition, must boldly classify his subject as "chimera," if it would pass unchallenged in the world of art.

The painter of the ideal must be familiar with the laws of nature, even though he choose to disregard them; and it must be made unmistakably evident that such changes, should he elect to make them, are the result of *intention* and not of *ignorance*. He must know how the wind blows and the sun shines; where shadows should fall and lights may illumine. Untrammelled by fixed laws, he makes the facts of nature his own, and moulds them to suit his fancy. He lives in a world beyond ours and hears a different language, but we of the earth, who love his art, gladly and unquestioningly accept the visions of that higher beauty the painter of the ideal translates for us with his brush. M. B. O. FOWLER.

A LIST of colors to be referred to by painters when they wish to experiment systematically is proposed by Mr. Vibert, in place of the lists usually found in books, and which, being based on the action of colored rays and not on the action of pigments on one another, can be of no assistance to them. His list is: Crimson, red, reddish orange, orange, yellowish orange, yellow, greenish yellow, which occupies the centre of the palette, green, blue green, blue, bluish ultramarine, ultramarine, violet. As to mixtures of those colors, those colors that come together on the list may be mixed with very little loss of luminosity—Mr. Vibert says with none, but that is an exaggeration. Those simple colors farther apart on the list give mixed tones darker than the normal tones; as, for example, red and yellow produce an orange which is sensibly darker than the average of its constituents. The compound colors, orange, green, and ultramarine, produce when mixed in couples colored grays approaching the color that comes between them on the list; as green and ultramarine produce a blue gray, green and orange a yellow gray, which we call citron. Mixtures of the three primary or of the three secondary colors produce an absolute gray.

SOME of the Rembrandt critics, not satisfied with attributing to Bol and other imitators of that master paintings hitherto confidently accepted as from his brush, have also impugned the authenticity of some of his famous etchings, declaring them to be the work of one or another of his many pupils and satellites. Even etchers and connoisseurs of the rank of Mr. Seymour-Haden and Professor Legros have not hesitated to commit themselves to such opinions. We shall soon have an opportunity of examining the grounds on which such opinions are based, for Mr. Rovinski, the Russian amateur, who has already rendered great service in Rembrandt literature by his catalogue of the master's etchings and its accompanying comprehensive atlas of photographic reproductions, promises to publish a similar catalogue and atlas of the etchings of the secondary etchers of the Rembrandt school.



PEN-AND-INK DRAWING.

I.—HOW TO COMMENCE THE STUDY AND ACQUIRE FREEDOM IN HANDLING.

PEN and ink as a medium for artistic expression commands at the present moment more attention than ever before. It is used by many of our best artists and for most of our best illustrations. This is because it is not only at once artistic and effective, but because work done with this medium can be exactly reproduced at far less cost to the publisher than can drawings executed with any other medium.

It has often been said that where nine men are successful in wash-drawing only one succeeds in pen and ink. To such a man its first demand is *unlimited* practice, that every line from his pen may be free, flowing, and natural. There is nothing more inartistic than a stilted and hard pen drawing, and yet even a most excellent draughtsman may err in this respect from lack of practice. The very suggestion of *effort* in handling pen and ink will spoil the effect of a sketch which otherwise may be delightfully drawn. Simplicity of expression and freedom in handling are the whole secret of its charm.

To attain these qualities one should use the pen constantly, even for the smallest and most rapid sketches in a note-book. Stand by the window and sketch people as they pass; almost immediately the pen and hand become friends and demonstrate how adaptable they can be made by a little exercise. A sketch class such as is held at the Art Students' League and other schools should be joined at once. There systematic practice can be had each week with good lights and well-posed models. By the aid of the latter half the battle is won before the sketch is begun.

Whenever it is possible make rapid sketches from the nude, as is done every Saturday morning in Paris at the ateliers of Monsieur Delaclone and Monsieur Julian. Such practice is invaluable for acquiring the power of catching the action of a figure almost immediately, besides the correctness in drawing that is thus gained.

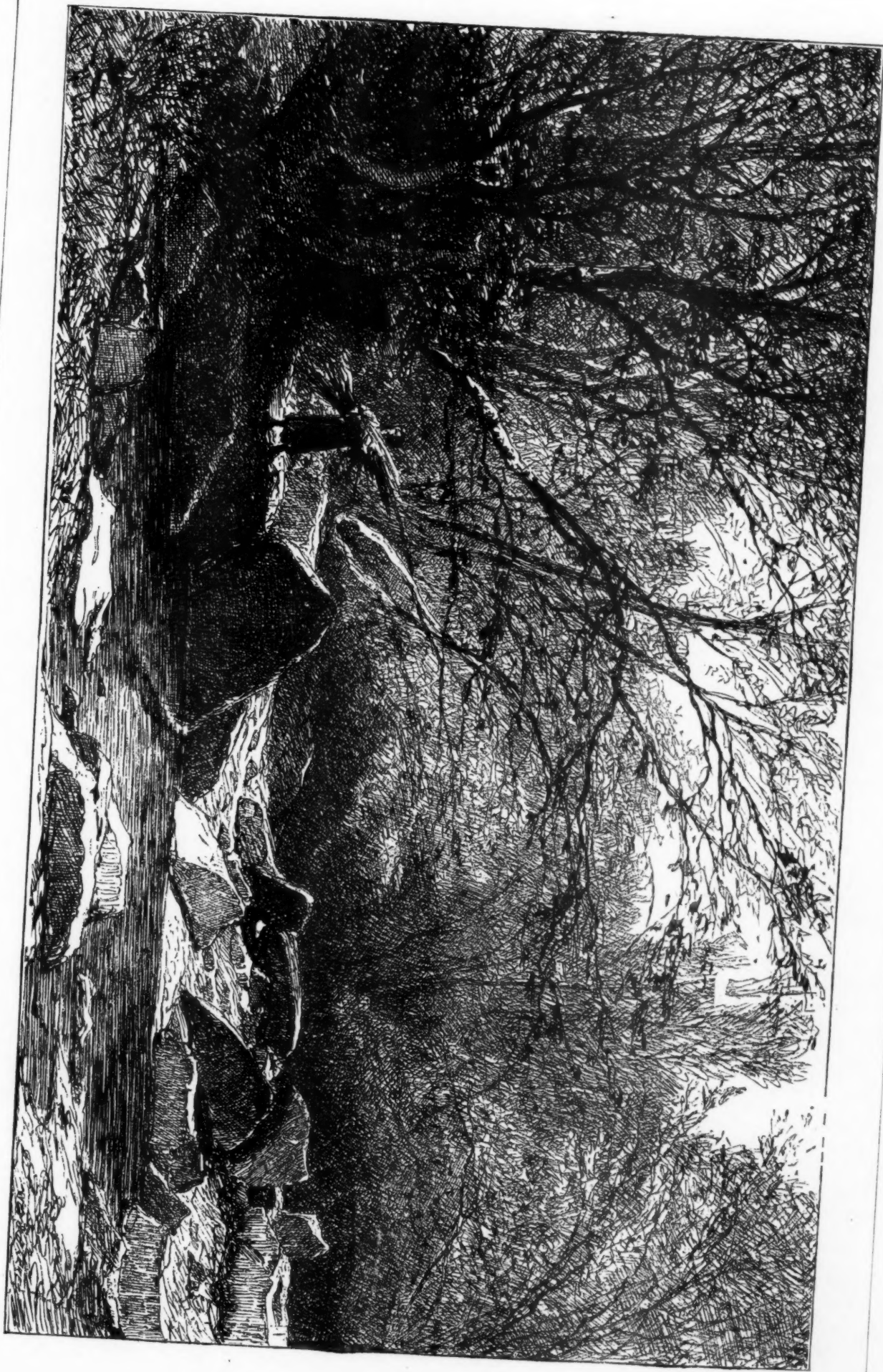
It is always best to make drawings on a large scale and to draw directly with the pen. I have found "Encre de chine liquide" (or liquid india ink) the best to use; it can be had of any dealer in artists' supplies. Use Joseph Gillott's lithographic pen, no. 290, and a couple of any good ordinary steel writing pens. Keep plenty of these in reserve. After getting to work it is easy to choose a few special pens which may prove more adaptable to individual liking and work; but the Gillott lithographic pen is seldom if ever discarded even for the largest and strongest work, as with it any line may be produced, from the most delicate to one broad and black enough to have been done with a brush.

Select a good piece of bristol-board or any smooth paper of good quality large enough to contain five or six good-sized sketches. With the aid of two thumb-tacks secure it at the top to a canvas of about the same size as the paper. A canvas is much better to work on than a board, as it is more easily handled, is lighter on the lap, besides inducing the pen to be more responsive to the hand.

If you have not sufficient confidence in your drawing ability to begin at once with the pen, let your first few sketches be made with the aid of a slight outline in pencil, just to assure the proportion and well placing of your subject. Afterward erase most of the pencil lines, leaving the merest guide to go by.

I believe in making lines to stay, and for ordinary sketching I use a pen at once, seldom if ever carrying a pencil or an eraser. Preliminary pencil outlines are apt to cause one to rely upon them, and hence to prove a hindrance to advancement and freedom in the use of the pen. Expect your first attempts to be poor in drawing and effect, but *persevere*. Let them be in the right direction, and such work will soon engender a feeling of confidence and enthusiasm. MAUDE RICHMOND.

REYNOLDS was careless in overloading his pictures, repeating his work over and over again when dissatisfied with his previous labors, thus losing the benefit of a pure ground. This is exemplified by the answer he is said to have given to one who asked how a certain head had been painted. "How can I tell?" replied Reynolds; "there are at least six others under that one." Again, we are told of his turning a whole-length picture, partly painted, upside down, and beginning the face of another portrait between the legs. Such stories, whether exactly true or not, will serve to illustrate his known carelessness in these matters.



"THE BROOK." DRAWN BY GUSTAVE CASTAN, AFTER HIS PAINTING.

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LANDSCAPE PAINTING IN WATER-COLORS.



III.—THE TREATMENT OF WATER.

STUDENTS usually find this a subject which combines many difficulties of an entirely different character from those that beset the painter of landscape proper. While the "marine" painter may devote himself independently and exclusively to the picturing of this his chosen theme (if he so pleases) the landscape artist will find himself sorely handicapped if he does not know something of the painting of water; for these two great cosmic elements, though they have no characteristics in common, have their meeting points. The same sky stretches over each; and the soil that lies under the trees growing along the shore mixes imperceptibly with the sand which is spread beneath the waves. Even in the heart of the desert seas and lakes lie hidden, and in the most distant oceans are discovered islands full of verdure. Water, like sky, must be painted from the impression rather than by actual transcript; and the painter of the sea, in order to add strength to such impressions, must know something of those natural laws which exert a visible influence upon his subject. He must learn to express in the movements of his waves and their action upon the sand certain significant facts of time and tide; he must observe that the color and character of this sand, and the rocks which are imbedded in it, vary according to the climate of the country, as do the shells and pebbles which strew the beach; and he must remember that in the South seaweeds of luxuriant growth drape every angle of the sharp reefs, which in the North present a bare, ungarmented surface to the keen blasts and ice-bound waves.

All this and more of such matters the painter must know, so that in his love for the beautiful he will not be betrayed into blunders that shall cause sober science to point the finger of scorn at sentimental art.

But many and various are the pitfalls set for the unwary impressionist who would transfer to his canvas some superficial effect of the beauty of the sea, using his eyes without intelligence. If he has unheedingly or unknowingly falsified or misrepresented the facts of Nature, let him beware! for there is always *some one who knows*, some one who will look at his picture unbiased by sentiment and will turn the cold light of truth upon all its flimsy subterfuges. Thus, no matter how beautiful your coloring to the eye, nor how effective the composition in line and shadow, it may chance that some homely toiler of the sea, perhaps one of the very fishermen you have so picturesquely portrayed, will destroy the effect of your representation by a word. For him, truth alone exists, no imaginary charm can beguile. If your record of Nature is false, he sees only the inconsistency; he knows that the tide cannot go out leaving the sand *dry* in its wake; nor can, even the spirited movement with which you have imbued these rolling billows induce him for a moment to think the tide is rising when he sees your pictured sand incongruously wet and flattened out along the beach, far above the water line, beyond the reach of the receding waves. Thus, even though the sketch may be but the slightest impression, it should give evidence of a thorough knowledge of the subject and ability to go farther. Its unfinished condition must not suggest that this is the limit of the artist's knowledge, but should hint at reserved force, indicating in a manner an outside view of the subject, an outline, so to speak, of what he sees, but in every touch suggesting fulness of form beneath. There are certain practical details, certain distinctive points to be noted mentally in connection with the painting of water, to which special attention should be given by the student, so that he be in some degree prepared for his work before taking his brush in hand. First in importance comes the local color effect of the sea; and this should be well considered, as it will naturally be the strongest impression conveyed by your canvas. The placing of the horizon line influences this effect materially, as upon it will depend how much or how little of the water is seen in comparison with the sky. As both sea and sky exert a mutual influence, they should always be studied together and in connection with each other, never sketching either one alone, without indicating the tonal quality of the other; and here it will be seen how useless merely conventional rules for the painting of either will be, for with no apparent reason, the effect of to-day will

be completely reversed to-morrow. The sea which in yesterday's sketch was the color of a sapphire beneath a turquoise sky is black and gray, brown and green to-day, with the same blue expanse overhead, but there is always a note of harmony somewhere between the two; and nowhere else will it be more strongly apparent than at the horizon, where at times the soft tints in the aerial perspective cause sea and sky to assume so close a resemblance as to be quite indistinguishable. The linear perspective of the ocean plane is of course most distinctly indicated by those waves in the foreground and middle distance; and in the details here to be observed are found the principal character and movement of that wonderful rhythm with which they seem to break with endless regularity along the shore.

The highest light in a conventional sense strikes a wave upon its crest, which naturally presents a salient point for the sun's rays. The next in importance of value is the reflected light which rebounds from its curved and polished surface, as it rolls in shoreward. The third light to be studied, and that which gives the most variety of coloring, is produced by the slanting sun ray shining athwart the water, bringing out lovely tints of golden green, tender and translucent, like tourmaline and emerald beneath a crest of pearl. M. B. O. FOWLER.

A LESSON IN CHARCOAL.

THE best practical lesson in charcoal drawing that can be given to a beginner is to copy closely some good study carefully executed by an artist who has learned the resources of his medium. Such an example is seen in the handsome double page given this month, which is executed in a broad and simple manner. The details are all adequately suggested, and yet there are no petty lines or superfluous half tints resorted to. The masses of shadow are rubbed in with a flat tone throughout, and the point is used obviously only when a line is intended to express some particular effect of texture, such as the edge of the straw bonnet, the sharp folds of the stiff ribbon, or the curved strands of the graceful ostrich plume. Inside the bonnet, a few suggestive strokes given by the point, emphasized by sharp lights, hint at a gathered silk lining; while the heavy black tone solidly rubbed on (not *in*) around the neck and shoulders of the dress would indicate some sombre-colored cloth dull in texture. Observe, too, that the features are drawn without a line, and yet every necessary detail is given; all the soft contours of the warm flesh are presented with as much modelling as color could give, and still with the utmost simplicity. There could be no better practice for the student who would familiarize himself (or herself) with the technique of charcoal drawing than to copy this example exactly as it is given and afterward to make a drawing from life, following an approximate effect of light and shade, applying to his own interpretation of his subject the knowledge thus gained by the preliminary study.

SOME MISTAKES OF ILLUSTRATORS.

OUR attention is directed by a correspondent to two very common mistakes made by illustrators in depicting rural life. He says: "City born and bred illustrators apparently do not know that there is a right and a wrong side of the cow on which to place the milker. The milker must always be to the right of the cow. Regardless of this fact, the average artist places the cow with her head to right or left, as in his view will give the most satisfactory arrangement. He then, of course, sets his milker in front; and, although the work may be really good, the scene, to the country-bred observer, is rendered ridiculous." The other common mistake to which our correspondent calls attention is made in ploughing scenes. He says: "I have just glanced through a small book issued by a Chicago firm as an advertisement for a prominent company which manufactures ploughs. There are twenty-six illustrations, which in point of artistic merit I have never seen excelled in any similar work, and nearly every one contains a plough or ploughing scene; yet in only one instance is the mould-board correctly shown. This should always appear to the left, whereas in all but one case it was placed to the right of the plough. Inasmuch as so large a percentage of all the illustrating for books, magazines, and newspapers pertains to rural life, why," asks our friend, "should not the artist take a liberal vacation every year to study it? While the city is decidedly the best place for the illustrator, an occasional drive through the Park will not answer for a study of country life. The artist must get out among

the people themselves and study their modes of life, or he will fail to do justice to scenes of this kind."

THE PAINTING OF SNOW.

II.

SOME delicately beautiful aspects of the snow are those most rarely painted by artists, and least familiar in nature to the people who look at pictures; they are found at dawn. In winter we have presumably greater opportunities of seeing the sun rise than in those small hours of summer mornings where the moonlight sometimes merges into dawn before we realize the night is past. This morning I had a wonderful view of the early dawn across the snow (the evening before I watched the sun go down), and the difference in this picture from the strident sunset effect was surprising. The whole sky now was soft pink, like the petals of a "beauty rose," and yet this snow lay gray and untinged with the color, close up against the horizon line, where in the sunset ruddy tints had dyed the bare earth and flushed the snow, as if the departing sun had left a stain upon its whiteness.

Here in the dawn the color was only beginning to ascend, faintly heralding the approach of the coming orb. The horizon was a moment before all one pale gray cloud, but this now seemed to absorb and reflect the pink glow like a sheet of dull pearl. Leafless, slender branches of the young trees, covered with newly fallen snow, formed a network of delicate gray the color of a dove's breast, which stood out in silhouette of darker value against this luminous background. There was not a shadow anywhere, and yet everything was full of light; all objects seemed near together; there was no perspective. Nothing was stirring, all was hushed, mystic, waiting. Suddenly a line of crows swept across the sky, a string of black notes breaking into the silent harmony with discordant cries; and as if awaiting this signal, the sun jumped up over the horizon, scattering all illusions; the pink glow faded, the charm was broken, the day had dawned.

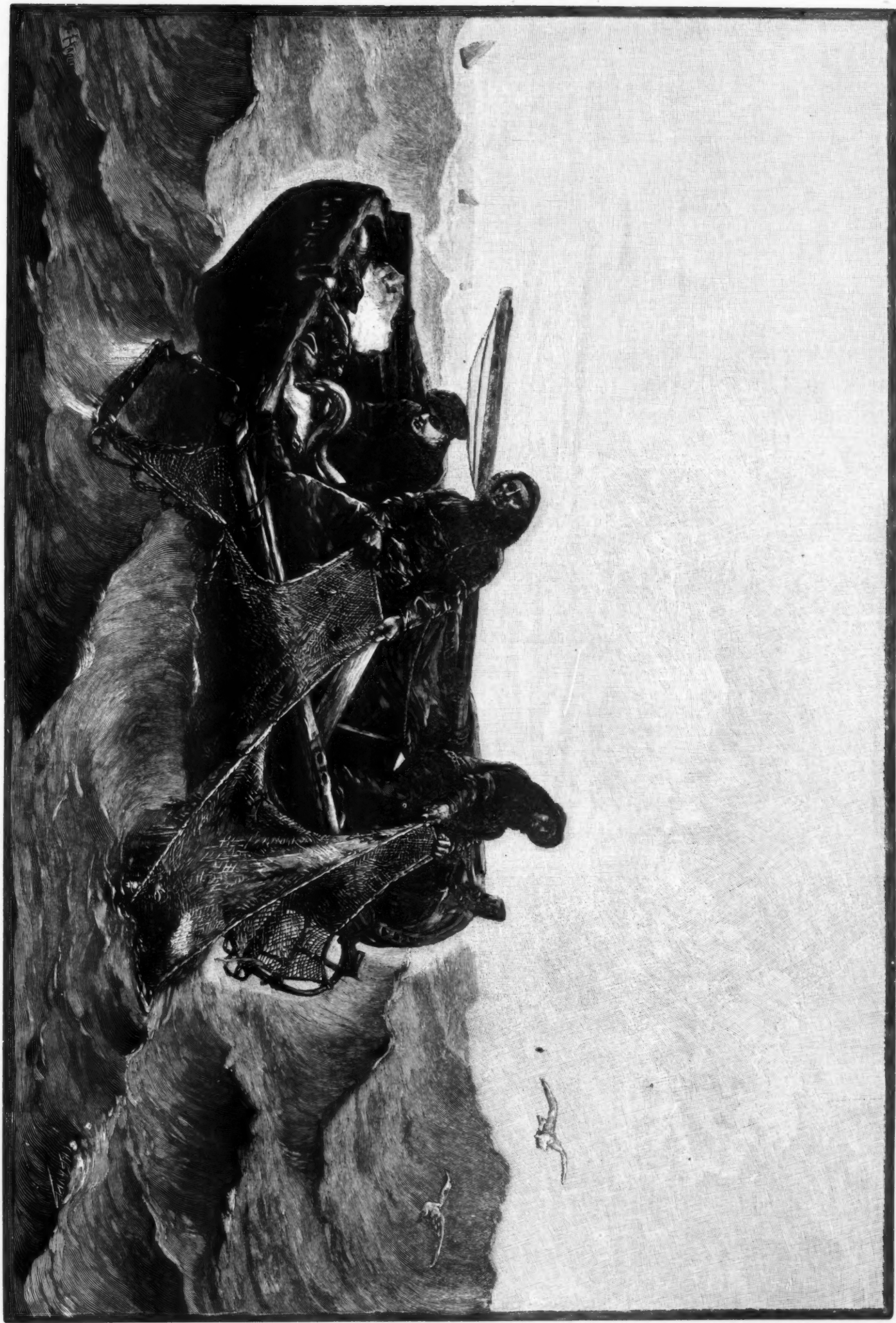
Such moments as these sink deep into the heart of the painter who loves his theme; thus when he seeks to reproduce these impressions shut in his studio away from nature, memory, guided by sentiment, turns realism to romance; and the result is beauty.

But there is an antithesis, another side, to this subject, a different point of view which some great painters have preferred, and which cannot be ignored. We cannot always paint our pictures without shadows—and there is a cruel side to our innocent snow. To illustrate this, I can do no better than to describe two pictures which hung in a recent exhibition where the works of some great modern painters were on view. It so chanced that there were several snow scenes in the collection. The first one that drew my attention was a lovely, blithe, sparkling bit of winter. The snow was fairly prismatic in its brilliant whiteness; overhead, the sky was blue as a sapphire, and there was not even a tree in sight to cast a shadow. One felt that rosy-cheeked children might, at any moment, come trooping out from the little cottage in the distance, and play in this exhilarating sunshine. To look at it made one cheerful! Turning from this, my eye felt upon another picture which hung exactly opposite. This, too, was snow, and painted by a master hand, but oh! how different! A cold, dreary, dull white pall lay upon the frozen earth; above it the lowering sky loomed gray and threatening; dark, mysterious gloom of coming night hovered over the horizon; all was desolate, dreary. This snow was treacherous, hiding bogs and pitfalls under its smooth surface, as some dark muddy stains betrayed, and one's heart ached for the two poor peasants trudging wearily homeward, urging a tired horse through the heavy drifts, so full of pathos was the feeling created by this artist's impression of winter.

I have quoted these two examples to illustrate the extremes possible in the treatment and sentiment of this most interesting theme; for though both pictures are entirely different in conception and unlike in execution, yet each of these great painters had honestly recorded the truth as it impressed him. But while the snow of Schreyer was the epitome of dreariness, that of Cazin represented the quintessence of gaiety.

In closing, let me suggest that, regarded merely as an accessory, this element may become a valuable medium of expression in a picture, adding a sense of solemnity and peaceful repose to the village churchyard scene, and giving a more cheerful touch to the groups of gay Christmas shoppers in their sleighs. M. O.

"A HEAVY HAUL." ENGRAVED BY BAUDE AFTER THE PAINTING BY G. HAQUETTE.







PORTRAIT STUDY IN CHARCOAL.

BY SALLIE S. CROCKER.

Sallie S. Crocker

THE ART AMATEUR.



THE great scarcity of gum arabic, which was far the best for water-color use, has led to the use of other sorts of gum, which may generally be improved by subjecting them to heat for a long period; but it unfortunately has also led to the use of dextrine, gelatine, and other materials not at all suitable. Dextrine, indeed, is necessary with emerald green and other chromes which make pure gum insoluble; but for most colors, it will be found that Senegal gum dried in a stove is the best that is now procurable.

FLOWER PAINTING IN OIL.

III.—LILIES OF THE VALLEY—ARUM LILIES.

IN the previous talks on flower painting we have considered the painting of leaves and of flat single blossoms of various colors but simple in shape. This month we will take for our lesson the painting of hollow cup-like blossoms and study how to represent their depths.

The lily of the valley is a flower that presents the problems of this lesson in miniature, and it is blooming all untimely in great profusion in this month of February. It is well that we have waited to paint other things before selecting this graceful little flower, for it is not an easy model for a first study from nature. It is not easy to pose to advantage or to represent satisfactorily. Perhaps this may be because every one loves the blossom so much, and its perfume is so enchanting that the beholder cannot clearly tell where its visible beauty begins or ends. To hold a great quantity of them in your hand, to revel in their fragrance, is delightful, but a painted bunch of them may be no better than a heap of pop-corn. Their multitude and their mass hide their chief charm, which is grace.

Wishing to represent this, we must pose them singly or a few stems of bloom together with some of their fresh green leaves. We must place ourselves nearer our little model than we have done with larger flowers and use smaller brushes than heretofore. We will suppose the background to be rather light.

The drawing must be accurate, the painting minute but forceful and decided. Each cup must receive its

due share of attention as to its form and modelling. Each cup is a little different from its fellows, owing to some accident of position or some reflection from a near blossom or leaf. Each cup has a white lighted portion, a shadowed side which is not black, and for which the flower alone can give you a receipt. And each cup has, perhaps, reflected lights. If you look squarely into the face of one of the shy little bells you see that it is not so dark in there but yet your eye is informed that it recedes. Study how this hollowness is conveyed to your mind, by what intensity, tint and shape of shadow, and try the painting of this spray of whiteness until you can hold your study at arm's length from you and close to the model blossom, half shut your eyes, and see that yours looks as near the living reality as paint can make it. It may be that the painted blossoms look muddy or dirty in color compared to nature. If this fault exists, we ought to discover the cause and correct it. It is possible we have mixed our white into the shadows until none of it is pure, or put too much black or brown into the shadows, or left the shadows so light and timid that the whiteness of the white does not show for want of a proper contrast. The stems with all their small perfection of shining green curves must not be neglected nor the leaves. The Art Amateur reproduced last year, in color, a study I painted of lilies of the valley (No. 138 in the catalogue) that explains what I mean in the painting of this flower.*

As is the lily of the valley, so the green-tipped snow-drop and the freezia would be of much profit to paint. It would be well to paint a calla next, for it has exactly the same difficulties, and no more than the little lilies of the valley have. We will choose a vigorous plant in a pot, one blossom and a bud. We will take in on our large canvas the plant from where it springs from the earth until it completes itself with its blossom, for have you not observed how very dependent all the lines of a calla plant are on each other, how harmonious with the curves of the blossom is the spring of each leaf and stem, and how uninteresting is the cut blossom alone?

We will light our model strongly from the left and from above, so that the lines of light and shadow will not too strongly accent its height as they would do if they came altogether level from the side only. We put behind it a background that begins at the top to be purple blue, but lightens into yellowish gray down at the bottom, or a brown yellow background, or any other that you find becoming to the model. We paint the shadows with gray greens, or gray lavenders, or yellow grays, or it may be blue gray. The middle of the lily, although shadowed a little on one side, has so much reflected yellow from the yellow spike in the centre and so much white reflected from the other side and a spot of light shining through it, so that it is lighter than the rim of shadow that half circles around next to the white turned-over edge. The white on the edge has a creamy tinge.

On the outside the white merges gradually into the green of the stem. Have a care not to let your strokes be patchy and uncertain; let them be sustained and firm. The bud, like the flower, has great grace of line, and the green leaves, too, should be broadly painted, but carefully studied.

There is even better practice to be had in the painting of Bermuda lilies or the Annunciation lily. Suppose we choose two tall stalks of the former. Together they possess two or three blossoms and several buds. We will pose their whiteness against the deep blue of the sky or a blue tinted screen or of a brownish green background growing yellower as it descends toward the lower edge of the canvas.

* Price, 20 cents. Other valuable color studies published by The Art Amateur are: "Arum and Crimson Lilies" (184x19 1/2); by Bertha Maguire, price 40 cents, and "Easter Lilies" (11x16), by the same artist, price 20 cents.

We will begin in the upper left-hand corner with vandyck brown and light zinnobar green and, at last, in the lower right-hand part of the canvas, have a great deal of aurora or chrome yellow in the broken varied tint. Or a background of reddish color would exhibit the white beauty of this blossom well, if it is not made too dark or of too even an effect. We will have a strong light upon them from the left toward the front. Their stems will come up from the bottom of the picture. After we have painted the background we will take a large sable brush and paint the blossom that faces us. The space where it is to be of course has been left free of background paint and the touches of the background ought to have ignored as much as possible all reference to the shapes that are to be painted on it. The background makes believe that it goes on just the same whether the lilies are to be there or not, and it is disconcerting to see the brush touches and the color spots of the painted wall back of the flower in the picture follow the shape of the stems or the leaves or the outlines of the blossoms. I remember a picture I saw once where some trees in the distance curved around so as not to interfere with the arm of the man in the foreground. The trees seemed too considerate. We must avoid this appearance in our flower background at any cost, and if it can be done in no other way we might paint a way over the edges of the outlines we have drawn, then re-draw them in the wet paint with the wooden end of the brush handle and wipe off the bulk of the intruding paint with a cloth.

Down in the centre of the blossom we are about to paint is a green shadow modified by the yellows lent from the color of the stamens. The forms of the petals, the faintly seen stalks of the stamens are seen by reflected light. The light shines through on the lighted side and is subduedly greenish. The shadows near the outer edge partake somewhat of the colors of the background or are purplish compared to the green of the centre. The shadows and half lights are grays of many tints.

It would be well to leave black off your palette so you will not be tempted to paint a white lily with it, and so you will get your grays from other colors. If any one is determined to produce that sad, dead look that black gives in the shadows of white it can be done by a mixture of other colors in such a manner that they kill each other completely, but this is to be striven against.

When the darker shadows of the blossom are all painted, then paint the reflected lights, softly blending them in and then the nearly white portions of the petals. Save your pure white touches for the highest lights of all and put them in place with a brush full of white paint. Next paint the stamens and pistil. Then place at an equal distance from you both your painted lily and the real one, and see if you have succeeded in giving the effect of nature to your copy. The lily that turns away from you or that hangs down its head is easier to represent. The long three-sided buds are light greenish, the stem is green, and the short pointed leaves a darker green. All is very simple and stately, and depends for its effect entirely on the truth of your drawing and the care with which you have copied its real tints.

PATTY THUM.

MR. SARGENT's brilliantly painted picture of "Ellen Terry as Lady Macbeth," although exhibited several years ago in London at The Grosvenor Gallery, we believe was shown in this country for the first time at The World's Fair, and it now holds the place of honor in the Pennsylvania Academy exhibition. The art critic of the Philadelphia Evening Telegram justly remarks: "This is not a portrait of Ellen Terry, and neither is it Lady Macbeth. Ellen Terry cannot personate the Thane's wicked spouse, and the error of judgment in her undertaking the character is only equalled by the artist's error of judgment in undertaking her portrait therein. Ellen Terry is a fair, delicate, refined creature, the consummate flower of modern civilization. The savage kern of prehistoric Scotia was rough, coarse, brute, harsh, unkempt, and wild. The one is tender-hearted, kindly-affectioned, and sympathetic; the other was cold and hard as stone, fierce, cruel, and treacherous. Mr. Sargent's portrait suggests neither of these types. It is not in the least like Lady Macbeth, and is hardly more like Ellen Terry. The non-similitude is partly due to what is apparently an attempt to give a tragic expression to the eyes, with the result of throwing them out of drawing, out of key, and out of focus. As an eminent optician remarked, standing before the picture, 'The lady seems to be afflicted with divergent strabismus.'"

CHINA PAINTING.

FIGURE PAINTING.



IX.—LANDSCAPE BACKGROUND.

Think that for landscape background, no choice of coloring is better than the French, with its dainty purple grays in the distance, its tender gray greens in the middle distance, and its fresh, delicate, yellowish greens in the foreground. These colors are just the ones to choose for fading out into the white china, after the Watteau style. In decorative work this is in general the best treatment; on slabs the effect should be as on canvas.

The colors for landscape work need not be many, as those we shall suggest blend admirably with each other where there is need of mixing. China colors should always be used as freshly as possible, and even if mixed not overworked. French colors are the first list a china decorator secures. As they are in every way admirable, there is no need of others:

Carminé No. 1.
Light Violet-of-Gold.
Violet of Iron.
Silver Yellow.
Yellow Brown.
Sepia.

Pearl Gray.
Turquoise Green.
Deep Blue Green.
Apple Green.
Dark Green No. 7.
Brown No. 4 or 17.

When a stronger green is needed for some special use, moss green might be chosen. It is safest to keep the strong greens, such as grass green, off the palette entirely. When a little is painted in with other colors and gives the right effect before firing, it seldom looks the same afterward. The other colors are eaten by this strong one, and successive fires only seem to strengthen the rank color. Silver yellow and apple green combined give a delicate yellowish green, apple green and yellow brown give a light brown green, and by using green no. 7, sepia and violet-of-iron in varying proportions, a fair range of greens is secured with no risk of danger.

Pearl gray combined with violet-of-gold and a touch of deep blue green is a nice tone for distance.

Apple green combines pleasantly with either violet-of-gold or carminé, forming another gray, either of which combinations will fire a redder shade than it has been mixed. The longer or harder the fire, the more green will be lost.

Pearl gray and apple green fire naturally with a high glaze, and in combining them with other colors this fact needs to be remembered. Both of these colors are often chosen especially for this valuable quality which they lend to other colors associated with them.

Do all landscape work with as large a brush as it is possible to use, so as to avoid a petty style. The silk blender and the stippler may be used sparingly in sky, water or distance, sometimes in the foreground. Crisp touches are desirable in foliage and near objects, and the blender spoils these. Water is most naturally and clearly painted with broad strokes and few of them, the blender being used hardly at all; but as the degree in which these little tools are to be used depends on the condition of the color and the skill of the painter, no definite instruction can be given.

A light, dainty landscape can be well expressed in two paintings. A fairly strong one, with definite color and firm drawing, will require several firings. The first time a piece is prepared for the kiln, the landscape background may be laid in or omitted entirely at the

pleasure of the artist. This choice should be made with reference to the probable number of firings the figures will require.

Carefully considered directions have been given for the first painting of a face or figure, and each succeeding painting is carried on similarly to the first, the artist correcting and improving the color and form of each part not perfected in the first fire. There are some colors and effects that should be reserved for the last paintings. Purples and carmines used pure are the most satisfactory in color when subjected to but one or two firings. The relief effect with enamel or relief white should be added in the final firing. Use this effect sparingly. Sometimes it adds much beauty to the high lights of lace and delicate drapery, and it is needed occasionally in the high light of the eye or on some prominent feature in the surroundings. German painters often use a little light yellow green enamel in the high lights of foliage.

In a final painting, where there are a few touches to be added here and there, and the glaze is not even, wash the whole surface with thick oil and a little mixture, adding a little well-fluxed color to the places least glazed, and wipe the oil from those portions already highly glazed and sufficiently dark. A medium hard firing should restore the lost balance.

If the whole piece was well glazed and of good colors, yet needed a few touches, and you feared to fire hard again, touch those places with color well fluxed and pretty strong, as the flux will weaken them a little. Fire rather lightly, and this heat, not reaching the degree noted in the previous fire, will fix the new colors without changing those previously fired. It will be observed that enamels could not be fired successfully in this heat, but it is possible to put through this treatment enamels which have been fixed and glazed in a previous firing.

No one can insure enamel work going safely through a second firing; yet no process could be safer than the one I have suggested, and to secure an effect needed to make a piece in every way satisfactory, what risk will not be taken? One success consoles the venturesome student for many failures. No ceramic artist will deny that the very risk and uncertainty which attends the whole process is the greatest charm of this fascinating work. The uninitiated may smile at these uncertainties, at the "ifs" and "don'ts," and the final suggestion to use one's own discretion in various important matters. All the nicety of discernment and the play of judgment required in decorating and firing china remind one more of fine cookery than any other art; for it is always a little of this and a trifle of that, an "if you do," and an "if you don't."

Then, too, all the first nicety of preparation may be entirely undone if heat is not applied just right and for just so long.

X.—HINTS ON FIRING.

Black Specks.—Each time the kiln is to be packed for firing it should be swept down around the sides with a wisp broom, and the particles of dust gathered swept from the bottom of the kiln upon a piece of writing paper used as a dust pan. Most of these particles will be iron, which have become loosened by the intense heat, and if not removed will float in the air, rising while the heat is developing and settling on the china as it cools. This explains the tiny specks of black which sometimes appear on a surface that had been perfect. If not too deeply burned they can sometimes be removed with a strong needle, otherwise by acid. Emery or emery paper rubbed strongly enough to remove these blemishes would dull or scratch the glaze to an extent that would render the black speck the lesser evil. It is usually best to ignore such blemishes with the hope that they will

pass unnoticed, for the attempt to remove them often results in making a bad matter worse. Sometimes a blemish with a similar appearance is a round speck of paint. This may be recognized by the glaze on it, sometimes by the color. It is likely to be a speck of paint which had been scratched from some part of the surface in the cleaning, and, having spread out in the firing, becomes a decided blemish. The same suggestions will apply to this class of defects.

There are grades of china which, when fired, show innumerable black specks, developed by intense heat because of the inferior or poorly prepared clay. These specks show themselves to be under the glaze, and are on both back and front, while the others appear to be on the surface.

Drying a Kiln.—Before packing a kiln or after packing and before closing it should be warmed. This assists so materially in evaporating the moisture that it is a wise precaution. Dampness in excess dulls the glaze, and sometimes causes the paint to run as if tears had washed across some part of the surface.

Packing.—Large plates, plaques, and slabs are fired better and more safely by being stood on edge instead of being stacked. The heat rises, and in doing so, it passes over the surface, constantly rising and passing; while resting broadly bottom down, on shelf or stilts, the heat cannot shift over the surface or strike it so directly, and so requires longer firing. The surface exposed to the direct radiation from the iron gets the strongest fire. A face turned away from the iron in the bottom of the kiln and one turned toward it in the top would fire nearly the same. The one would receive reflected and the other direct heat. Platten is a valuable material to separate pieces where stilts are difficult and sometimes impossible to place.

Heating a Kiln.—The time required to heat a kiln should vary with the size of the pieces. Should they all be medium and small, a gas kiln may be turned on one half for fifteen minutes, and full at twenty-five or thirty. But if platters, large vases or slabs are in, forty-five minutes is not too long to wait before turning the gas on full force; it is best that it be turned on by degrees.

Firing Flesh Colors.—Well fluxed flesh colors will fuse and produce a good glaze at a little lower than carminé heat. "Local flesh" will be found difficult to glaze without flux. The very strong fire needed to do this is ruinous to the delicate pinkish tones which fade under a long, hard fire, while the cool grays lose their delicate, tender quality and become cold and dull. Hence too much heat, and particularly heat held too long, is injurious to flesh tints. By fluxing these colors, they fuse at a lower temperature than enamels and carminé, and the result is clear color and good glaze.

That flesh washes will lose a little in the fire is partly due to the flux and partly to the natural effect of heat on some delicate yellowish red colors. Where an attempt to counteract this result is made by putting in a strong flesh tone, there is some surprise in store, for the wash will not have faded at all. This is not perversity, but because medium strong tones of any color hold their own better than the delicate ones painted from the same mixture. A first painting being delicate, should have a medium hard fire, that it may not fade too much. It is best to have the second firing stronger than the first. Fire, then, for a good glaze, and, later, hard enough to keep the new washes up to the former glaze. If a second painting be not fired hard, it will take a stronger fire to get the glaze in the third than in the second, and this may lose too much of the flesh work and cause an undue number of firings as well as work. Therefore have the glaze good in the second fire when the piece is well covered for the first time. In a last firing, touched up on a well-oiled surface, and the touches well fluxed, fire only medium hard, that the parts already satisfactory



may lose nothing, and also that flux already used may not develop too much in connection with that just applied. If the last painting be a thorough one, fire stronger, nearly to the carmine heat, but not harder than the second fire should have been. When a piece of work comes out unglazed, it takes a harder fire to glaze it than if it had not been in the kiln at all, owing to lack of oils which assist in fusing. L. VANCE PHILLIPS.

TALKS ABOUT GRAYS.

II.

ANY mixture of red, blue, and yellow, or of black with a color produces a gray. Yellow brown has a portion of red and yellow, and with a touch of blue makes a good greenish gray. Apple green (which has the blue and yellow) with carmine makes an invaluable gray for flowers; naturally it blends harmoniously with the yellows and gold colors. Carmine and black toned down

brown 108, brown 17, and finishing brown (German) are all good in mixtures. German colors always need the addition of a small quantity of fat oil. Deep red brown and violet-of-iron are good in deep shadows.

Do not make the mistake of using too many colors in a mixture; two, sometimes modified by a third, will generally answer every purpose.

Of course it is understood that no certain proportions or combinations will serve all cases; but it is a good plan when you have secured a desirable color, properly fluxed, to prepare a good quantity of it, test it by firing, and then store it in some way safe from dust. If it is your half tint, for instance, which should be as nearly neutral as possible, you know just how it is coming out, and can add a touch of blue or yellow brown or red, as the case calls for. A general flesh tint might be such as would do for delicate female heads and children; strong complexions would require something different. This simplifies matters to a considerable extent and saves time and trouble.

CHERRIES PAINTED IN MINERAL COLORS.

AMONG the many varieties of cherries, some, like the oxhearts, are nearly white, with just a blush of red on one side. Then there is the brilliant red fruit, whose color is almost unattainable with the colors of the china painter; but, bearing in mind that the reds are heightened in effect by approximation to their complementary color, green, the right depth and brilliancy may be nearly obtained by one of those artistic deceptions frequently resorted to for certain effects. In another variety, the fruit is almost black, so deep a crimson is it. The first-named variety is the easiest to paint, and the black cherries come next within the capacities of the amateur. First secure an accurate sketch, or trace it and transfer it to the china. One line alone is quite sufficient guide for the stems. It is well to mark the exact spot of the high light, which may be produced by leaving the white of the china or by applying a tiny speck of Aufsetzweiss (relief white). The former is the better and more artistic



"THE WOUNDED STAG." DRAWN BY MARY LABBÉ, AFTER AN UNIQUE PROOF OF A LITHOGRAPH BY GUSTAVE COURBET.

with a little yellow brown is a good all-around gray. Purple and a strong green, like chrome or emerald greens, is a favorite with many; it makes a powerful color, and must be used carefully. These two are hard grays, and need flux.

Light sky blue and black is a good foundation for soft grays toned with ivory yellow, or carmine, or blue green, or violet, as necessary for backgrounds or draperies, and ivory yellow and black, with a touch of blue or yellow brown, for hair. Pearl gray is good to use in the same manner as light sky blue—blends with everything. Violet-of-iron and the darker browns are good in combinations. Warm gray is a lively color in itself and useful with others.

In making grays for flesh there is considerable choice in blues; light sky blue is an innocent-looking color, blends harmoniously with almost anything, and though useful is by its very good glazing properties apt to eat up somewhat colors mixed with it. Deep blue green, on the other hand, a hard color, will, for very viciousness, it seems, intensify in the fire and destroy everything unless used very carefully. Nevertheless, it is a favorite with many French artists. Yellow brown,

In order to produce a uniform glaze, the combination of hard and soft colors is another thing to be considered. For general flesh tint with carnation, there are many yellows—ivory, silver, mixing, and albert yellow are all good. Perhaps one will serve certain cases better than another. The yellows all glaze well, but for laying in a head this is better for the addition of a small quantity of flux, in order that the color may be laid on somewhat heavily, and so form a good body to work on afterward. Flux has a tendency to lighten the colors in firing. Light sky blue, pearl gray, and warm gray have body enough to carry hard colors. Always get flux or a soft color into ground tints. Lay on a good body and fire hard; afterward work as delicately as you wish and fire lighter. With few exceptions all colors used in thin washes require flux to make them glaze, even when, as in the case of browns, they glaze well if put on heavily.

It is well understood that colors glaze best if laid on with a clean, smooth touch. Then they settle with the oil into an even coating on the china, but if worked about and teased until half dry, they are thick here and thin there, with no chance of blending. C. E. BRADY.

treatment. It is equally important to preserve the reflected light, which is seen on each cherry on the shadow side, as this gives rotundity, and is always warm in tone.

To paint oxhearts, use ivory yellow, yellow-for-mixing, and carmine no. 1. These colors may be more or less modified by each other. The darker shades are obtained by adding deep red brown and violet-of-iron, with a little chestnut or yellow brown for the reflected light. The leaves and stems are painted with chrome green and yellow-for-mixing, shaded with brown green; where the stems are joined together, a few touches of brown 4 is used. A faded or worm-eaten leaf, done in shades of brown varying from a yellow brown, can be introduced effectively.

The black-heart cherries may be treated in the same way, with the substitution of ruby purple, deep purple, and neutral gray. Care must be exercised in the use of these colors, to prevent blistering in the firing. Do not attempt to get the strength of the colors on at one firing.

BEWARE of fooling yourself with the idea that the difference between "liquid bright gold" and pure gold will not be readily noticed.

THE HOUSE.

SOME ARTISTIC INTERIORS.

III.

THE illustrations already given on modern interiors we follow up with drawings showing two views of the same hall in a New York City house and a sketch of a drawing-room with a large bay in the same building. The hall, as is now usual in New York and other cities, opens out to the whole width of the house at the end. At the entrance it is but little wider than the entrance halls of old city houses, a small reception-room taking up the remainder of the space on the front of the house. But beyond this the hall extends, as is shown in our illustration, so as to give an easy approach to the stairs, which are made an architectural feature of importance, and to afford room for a large fireplace, which adds materially to the air of comfort which is now considered indispensable. The walls of the entrance hall are often panelled at present with expensive marbles or onyx in large slabs. Our design shows an example of a less costly mode of decoration. This is plaster modelled while wet, usually in Romanesque or Byzantine designs, based upon the prickly acanthus leaf. This is used either all over the surface of the wall, or, as in our example, at the ends of a long panel. When the surface is not very large the latter treatment is not only the most economical, but the best artistically. This panel is framed in by handsome mouldings and is surmounted by a plaster frieze and cornice, above which is a broader space reserved for decoration in color. Plaster work of this sort is commonly tinted a deep tone of ivory white, and the modelled ornament is picked out with gold. Colors are also occasionally used, but seldom, it must be admitted, with good effect. The woodwork, in quartered oak, harmonizes with the creamy tint of the walls; and with the wrought-iron grilles, the spindle-work, also in oak, and the cushions and portière in pale olive gray plush, an effect of color at once soft and bright is attained, most suitable to a city residence.

In the interior hall some richer colors are admitted. The chimney-piece is of red glazed brick, with a pretty shelf and cornice in red terra-cotta. The cornice supports another shelf in oak; and some whim of the owner has directed the placing of an ibex head with brass-tipped horns as the principal decoration of the chimney breast. The shelf above the cornice is of oak, and so are the Ionic columns that ornament the stairway. The red of the chimney is repeated in the warm colored rugs that cover the floor. Close to the fire is drawn up an old carved oak settee, very dark in tone. The walls are treated in a light bluish gray, while the cushions and draperies are in shades of pale brown, relieved by dots of gold.

Though the drawing-room is most often on the sec-

ond floor, it is now considered better taste to keep it in harmony with the hall rather than to give it an entirely distinct treatment. The architect has in the present instance made a free use of Colonial and First Empire forms, and it has been possible to adhere closely enough to the color scheme of the hall to preserve a general unity of aspect. The panelled woodwork is painted a creamy white, and is but sparingly relieved with gilding. The spindle-work in the windows is, however, richly gilt. The curtains (double) are in pearl gray and soft brown. The mantel is in rich marbles, deep yellow Sienna marble predominating, with capitals, a frieze, and other rich ornaments in gilt bronze. The floor of hard wood is only partly covered by a large Persian rug; but the borders of the flooring are decorated with a simple edging of marquetry. The hanging lamp, as all

to the warp by the chemical action of its dye. The rest of the surface is just as it came from the loom. And even more striking is the excellent state of the colors in the piece. From a historical point of view, the carpet is a valuable specimen. Extremely few works like it exist in the world. The design is a curious example of that mixture of Persian and Chinese that is found in the Persian art of the time of Shah Abbas the Great, when there was so much intercourse between the two countries by overland caravan trade. The design in the upper half depicts a hunting scene of a familiar type in the Orient. Cheetahs, or trained hunting leopards, are represented in fierce pursuit of some gazelles, and the scene is viewed by the Shah and others. The lower half of the rug describes an unknown mythological event, in which a monster griffin has corralled some elephants

which it is about to dispose of, when the sacred bird of China alights on its head and tears out its eyes."

WHAT is best to be done with pictures cracked and flowing from the use of asphaltum? No doubt many repairers will readily undertake to bring the parts together with the pressure of a heavy iron over a strong glue, and then with a little repainting, and not a little varnishing, the picture for a short time will appear perfectly renovated; yet this is but a fallacious cure. New rents will soon open, all the sooner for the strong varnishing; and the little repainting will be mixed up with the original, to be again cured by the same process. Far better is it to abstain from any attempt at repair, to cleanse the surface with fastidious care by means of cotton wool, and then to preserve the picture from dust (which sticks so readily to the pitchy surface) by means of glass, and from damp and change of atmosphere by covering up the canvas behind.

THE mere dusting of pictures is a work requiring some judgment; it should be done with the softest of feather brushes, and even these are dangerous when the picture has a tendency to scale or blister. Pictures are often carelessly wiped, many persons believing that a silk handkerchief can do no harm; but a glance at

any old collection, and even at some of our own public ones, will show how this has been abused: in many pictures, scales have been torn off, the canvases are cracked all round the edges, the corner pieces and the bars of the stretcher marked on the surface, by undue pressure of the hand of the careless operator as he polishes them; at times rubbing even the paint away, but at least rubbing in the dust rather than removing it. Perhaps the best preservative for old pictures beyond dusting them with the feather brush, is to have them tenderly wiped with cotton wool about once a year, by the hands of some person qualified to do this with care and judgment. It is also necessary that the backs of all pictures, whether oil or water colors, should be very carefully covered with painted cloth so as to exclude both air and dust.—From Redgrave's "A Century of Painters."

others throughout the house, is in wrought iron. The ceilings are in plain tints with simple plaster mouldings, and a very little stencilling in drab and gold.

IN the following description, given by The Boston Advertiser, of the superb Persian carpet presented to the Museum of Fine Arts, of that city, by Mrs. Frederick L. Ames, in memory of her husband, we recognize one of the most highly prized of the works of art that were to be found in the mansion of that discerning amateur. It now hangs in "the textile room," in case 6: "William Morris, the great London authority, states that the rug is a work of the middle of the sixteenth century, or perhaps earlier. Considering its age, the fabric is in an extraordinarily good state of preservation, although in it may be detected an important mend or too, and the black portion, of which there is but little, has been eaten down



TREATMENT OF THE ENTRANCE HALL IN A TOWN HOUSE.

ARCHITECTURAL LEAGUE'S EXHIBITION.

CONCLUDING NOTICE.



THERE were few designs for public buildings of any importance at the Exhibition, and those shown presented few salient features, and call for no extended remarks. Mr. Charles C. Haight's design for the American Theatre, New York, is a heavy but imposing Romanesque façade, the appearance of which is spoiled by a little addition at one end with very tall doors for receiving scenery. Along the top story runs the usual "frieze" of arches, above which at either end rises another small story simulating towers. The centre of the façade is well marked by three large round-arched doors with three tall windows above them. The rest of the front being pierced with small windows only has the look of an unbroken wall. Though there are no projections, it must be admitted that the architect has successfully avoided monotony. The building is to be in a buff-colored brick with a few decorative mouldings in terra-cotta of a lighter color. An office building by Mr. Henry Rutger Marshall is also a simple and effective design, divided by string courses into three vertical divisions, the upper lit by many narrow windows, giving it a light and comparatively rich appearance, the second by three large, round-arched windows on a side with solid piers between, and the lower division, of red sandstone, having smaller openings and larger piers between them. There is nothing original about this system, which is in very general use in New York, but in the present instance a careful study of proportions has resulted in giving the work a character of its own, and it is worth while to call attention to the design as an example of how originality may be attained with the simplest means and without a single original detail. Mr. Haight is again represented by the design for the Vanderbilt Dormitory at Yale College, in which he has been inspired apparently by some of the older buildings in the great English seats of learning. Mr. Ernest L. Flagg's design for utilizing the old City Hall and the site of the Bryant Park Reservoir for the proposed Tilden Library shows the familiar front of the old building raised on a high terrace. It would be difficult to foretell what the effect would be in reality, but in the drawing it looks well enough. Neither of the exhibited designs for the improvement of Copley Square, in Boston, is very notable, nor are any of the competitive drawings for the Brooklyn Museum of Arts and Sciences—the successful ones included—more than commonplace. A certain interest has been given to Mr. Thornton Floyd Turner's more than regal design for a Presidential mansion by the hanging committee, who have hung immediately beneath it Messrs. Berg and Clark's drawing of a "Fireplace in a Log Cabin" for the Blooming Grove Club of Pennsylvania, and Mr. John Russell Pope has a pleasing design for a Casino, with a roof-garden, and a tasteful "Design for a Small Museum."

Among the drawings of interiors, those of the Fifth Avenue house of Mr. Cornelius Vanderbilt were on too small a scale to give any notion of the decorations, which are its principal feature. The house has been remodelled in a very expensive fashion, with the result of providing more space and more sensible disposition of it. There were a few much simpler interiors of merit. A sketch called "Decoration of a Library," by Detwiller and Melendy, depends for its decorative effect on a large bay, cut off from the rest of the room by low projections forming plinths, supporting each a column and a plaster, which in their turn support a large beam by way of architrave. A wide, low window in leaded glass surmounts the book-cases, which fill the end of the bay. On either side are permanent seats. A heavy curtain may be drawn across the entire opening. A sketch of a dining-room in plain plaster and red wood is even plainer, the decidedly pleasing effect being produced simply by the placing of the cupboards and other necessary furniture, so as to divide the wall surface into well-proportioned spaces. Some pretty color studies for a Turkish room were shown by Messrs. Brunner and Tryon, and some clever sketches of interior details were shown by members of the New York Sketch Club.

There was little that was new or interesting in wall papers except some imitations of the grain of leathers and coarse canvas. These have a much better effect

than the usual attempts to give richness of texture to paper by coating it with "flock" or embossing it with large patterns. Some simple designs of medallions and ribbons in gold on grounds of this sort looked very well. They were shown by Messrs. Nevius and Haviland and designed by Mr. W. R. Mackintosh. In book covers the chief novelty was the application of colored bronzes in a design shown by D. Appleton & Co. The effect was decidedly artistic; but it is to be hoped that it will not start a fashion, for these bronzes may more easily be abused than used. There was a larger and more interesting show of hand-stamped and machine-stamped leathers than ever before, and many excellent models of the former sort of work were shown by Baldwin Bros. & Co., and of the latter by Yandell & Co., whose work is always highly artistic. We have time and again recommended to amateurs the work of stamping patterns in leather with small hand stamps. The exhibit of the first-named firm showed what a variety of very beautiful designs may be produced with a few simple tools, and they showed also that neither rich coloring nor high relief is necessary. The natural colors of various sorts of leather offer a considerable variety and will harmonize with most sorts of wood and many textiles. Large patterns may and in fact should be used, for owing to the small size of the tools and the slight relief they cannot produce an overpowering effect, and the most delicate etchings or drawings may be hung on such a wall covering. To produce the gorgeous silver and gold, ruby and emerald of the embossed and varnished leathers, however, is quite another matter, and though a fascinating art demands much patience and skill. The embossing and illuminating may, however, be done wholly by hand without the aid of machinery or of a prepared roller.

Great improvement, too, was visible in the exhibit of wrought, cast, and chased metal-work. Some of the wrought iron especially has hardly been excelled for intelligent workmanship. A wrought-iron grille designed by Brunner and Tryon, a number of small pieces, including an ingeniously fashioned lamp, by Mr. John Williams, several grilles by Mr. William R. Pitt, a hammered iron shield by Mr. Leonard K. Prince, a wrought-iron grille for Springfield Art Museum, designed by Renwick, Aspinwall, and Renwick, and a number of door ornaments and other small pieces by Yale and Towne show that a taste for this kind of work is spreading. And it may be in part owing to this that manufacturers of other kinds of metal-work are no longer content to produce mere builder's hardware, but showed some really artistic pieces, the best of which was a gas and electric bracket in gilt bronze, executed by Mr. Williams.

No stained glass was shown, but there were many designs and cartoons for that material and for glass mosaic. The quality of most of these designs, it must be said, was poor, and it was significant that one of the best, by Mr. E. A. Abbey, was a solar print enlarged apparently from a small drawing. In several other cases where full scale cartoons and small drawings were shown by the same artist, the latter were by far the more spirited and effective. It is not merely that the large scale brings out defects, for the same thing would happen with photographic enlargements, but that our designers, as a rule, have too little practice in drawing full size. But the very weakness of these efforts dem-

onstrates the necessity of encouraging the practice. As matters stand, a small sketch is too often accepted from an artist who knows little and cares less about the material in which it is to be produced, the scale of the actual work, its place or surroundings. The best of the large cartoons exhibited were by Mr. Will H. Low, a large window for St. Paul's Methodist Episcopal Church of Newark, with figures in the lower part of the lights and a landscape background; a glass mosaic reredos by C. R. and E. C. Lamb, and the designs already mentioned by Mr. Henry Thouron for the Church of the Advocate, Philadelphia. Pretty sketches were shown by Arnold & Locke, Emilie K. Greenough, and Chester Loomis. Mr. Thouron's excellent designs, spirited and impressive figures of prophets and apostles, were most effective in themselves and most in accordance with the requirements of the material.

Some miscellaneous works not readily classed remain to be noticed. Among these was a large panel in burnt wood, "The Field of the Cloth of Gold," by Mr. Fosdick, the decorative effect of which was much enhanced by the use of gilding on the carpet which pages are spreading for the horses of the Kings of France and England to trample on. A suggestion of a frieze for a stable by Mr. William Walton was a novel conception, sketched with much spirit in oils. Celebrated horses of mythology and romance figure in it, including Ariosto's hippogriff, a pink-winged Pegasus, and the wonderful wooden horse of the Arabian tale, that mounted with his rider into the air. Mr. Hayashi's bronze falcons, which had been shown at The World's Fair, were placed where unluckily they obstructed the view of some interesting architectural drawings. They are very remarkable specimens of the skill of the modern Japanese metal workers in casting and in coloring bronze, and their highly decorative appearance certainly entitled them to a prominent place in the exhibition.

It would be well for the members of the League to make greater efforts in the future to keep the purely architectural part of their annual exhibition on a level with the decorative part in completeness and interest. It is well suggested to us that the exhibition of plans might be settled by giving small plans on the same sheet or in the same frame with the principal elevation. No work standing free can be judged of without the plan; but, in general, a small plan giving the important features only would suffice. We, of course, except important buildings, of which full details ought to be given, if only for the sake of the students of architecture who may visit the exhibitions of the League.

THE first question to be asked, in hanging a picture, should be, "Is it worth hanging?" If it is, hang it in the best possible light. If it is not, put it anywhere where it will be out of the way. Better have a good print or photograph on your wall than a bad painting.

PICTURES in private dwellings are very apt to suffer. In the absence of the owner the house is closed, the rooms in which the pictures are hung are left without fires, and the pictures thus subjected to sudden changes of atmosphere, the panels alternately shrink and swell, causing them, if tight in the frames, to warp and split. Windows are opened on improper days, and shut when they ought to be opened; the direct rays of the sun are allowed to rest upon the pictures, or, what is nearly as bad, no light at all is admitted to them. It is not sufficiently known that oil pictures require abundant light, and that they darken and get yellow in rooms with shutters constantly closed and blinds drawn down.

Redgrave narrates the following case in point:

"Callcott sent home his picture of 'The Mouth of the Tyne' to Sir M. White Ridley, and the family leaving town shortly after, the housekeeper covered it up wholly with a coarse yellow canvas such as is used to cover the frames of pictures against the flies. On the return of the family, when the picture was uncovered, the sky was found to be changed throughout to a golden yellow. Callcott was sent for and was quite unable to account for the change, attributing it to bad oil or bad pigments. He desired to have the picture home, and in despair of any other mode of treating it, was preparing to scrape out the sky and repaint it, when by accident the picture was placed in the sun on the lawn at his house in the Mall, where it remained some hours, at the end of which time such a visible improvement had taken place that he ventured to continue the treatment, and in three or four days the picture had returned entirely to its pristine freshness: the light had bleached it."





DRAWING-ROOM IN A TOWN HOUSE.



ANOTHER VIEW OF THE HALL IN A TOWN HOUSE.

CHRISTIAN ICONOGRAPHY AND SYMBOLISM.



FIGURE 2.

indeed, to the art amateur in general.

ATTRIBUTES AND SYMBOLS.

It is desirable that the student should understand the nature and signification of the chief Attributes, Symbols, and Emblems used by the early and mediæval artists before he directs his attention to the Iconography of Christian Art, because, in very many instances, such attributes, symbols, and emblems are the only reliable keys to the dignity and personality of the figures depicted.

Attributes in art are objects or devices attributed to deities, celestial personages, or human beings for the purpose of distinctly conveying to the mind their chief characteristics, qualities, ranks, and dignities; and also for the purpose, in certain instances, of setting forth some great or distinguishing events connected with their lives. Attributes are, strictly considered, neither symbols nor emblems of the personages invested with them. But an attribute may be both an attribute of a person and an emblem of something altogether distinct from or in some way, directly or indirectly, connected with that person; or, in certain rarer instances, it may be threefold in its office, assuming the form of an attribute proper, a symbol, and an emblem.

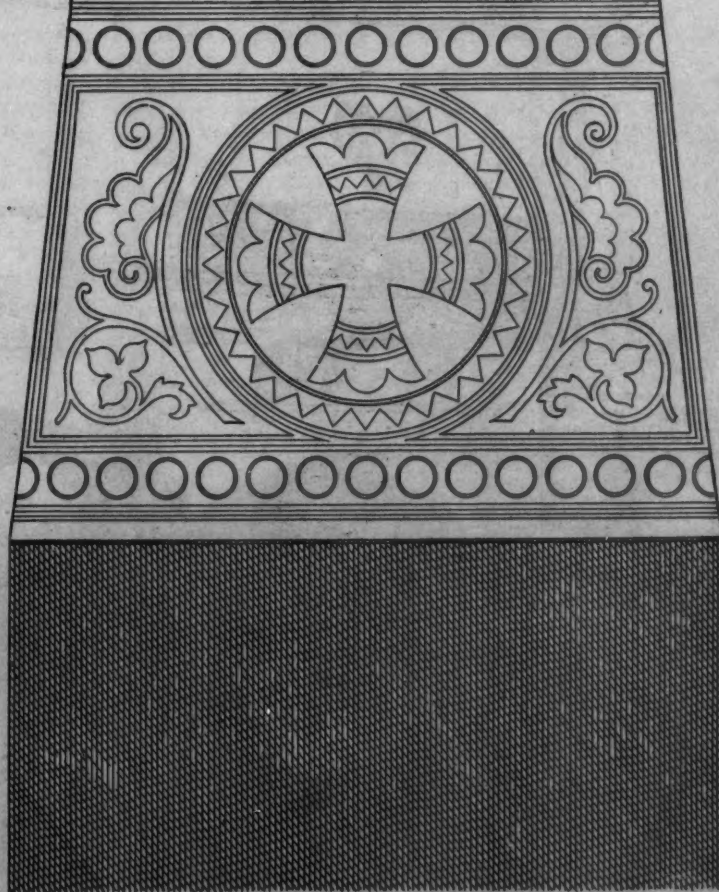
Of the pure attributes used in Christian art, those which express divinity and a state of holiness more or less exalted are of the first importance; we allude to the Nimbus and the Aureole.

Neither the nimbus nor the aureole can be considered symbols or emblems, for they express nothing when used alone. They are simply attributes, whether used in connection with figures or portraits, or applied to symbols to signify the divinity or holiness of the personages set forth by them. For instance, a plain circle or disk by itself conveys no particular idea to the mind;* but when we meet with it placed behind the head of a figure or symbolic creature, as in Fig. 1, it becomes the attribute expressive of divinity or holiness, as attendant circumstances permit.

The illustration (Fig. 1) serves admirably to explain what has been said above, for it comprises both special and general attributes, and also presents both a personage and a symbol invested with attributes. The figure is that of St. John the Baptist, from the north porch of Chartres Cathedral. The circular disk behind the head of St. John is the general attribute of all the saints—the nimbus, expressive of holiness. The lamb with the cross and banner, which the saint carries in his arms, is the special or individual attribute of St. John the Baptist, given

* The circle, under certain conditions, is the accepted emblem of eternity; but a single detached circle, unassociated with other symbols or emblems, would suggest no clear idea to the mind. It is simply a circle and nothing more.

THE series of articles which is here commenced is specially addressed to students interested in any branch of Christian Art, and will be found of great value to the painter, the embroiderer, the glass painter, the decorator, the illuminator, and,



EMBROIDERED STOLE NO. 1. TO BE EMBROIDERED IN COLORED SILK AND GOLD, ON PLAIN OR BROCADED SILK.

to him in allusion to his words, "Behold the Lamb of God which taketh away the sin of the world" (St. John i. 29). The lamb itself is the symbol of our Lord, and is placed in a circular aureole, the special attribute of the Deity, and expressive of supreme power and divine omnipotence. The lamb is also the emblem of meekness and gentleness, but here its emblematic significance is absorbed in the superior symbolism.

Besides the chief attributes already alluded to—the nimbus and aureole—numerous others are met with in Christian iconography. The Persons of the Blessed Trinity, the nine Choirs of Angels, the Evangelists, the Apostles, the Martyrs, the lesser Saints, and all the Blessed are invested or associated with attributes specially alluding to their divinity, dignities, ranks, offices, sufferings, rewards, and their celestial state. It is quite obvious, therefore, that a full knowledge of such attributes, which everywhere abound in the iconographic works of the artists of the middle ages, is essential to the student of Christian art; and as the attributes are generally symbols, emblems, or the insignia of something which renders them appropriate to the persons invested with them, their exact significance should be carefully ascertained and considered.

The use of attributes in connection with the representations of important personages has obtained in all periods of art; and there is no doubt that the early Christian artists simply followed the practice which was so obvious in classic art, and which they were more or less intimately acquainted with. In Greek art attributes were freely used in representations of mythological personages; and in it we find an early use, although, in all probability, not the original use, of the nimbus as the sign of divinity.



FIGURE 1.

THE NIMBUS.

The Nimbus, in its more correct treatment, is a disk or flat plate of different forms, placed behind or around the heads of the persons invested with it, and is intended to convey the idea of light or effulgence emanating from the head in a supernatural manner, and so indicating divinity or holiness. In late art much of the force of this idea is lost by a change in the form of the attribute to a ring of light, placed some distance from the head, and as if suspended above it.

It is difficult to overrate the importance of the nimbus in Christian art, for we find it universally used by artists of all countries, in sculpture, painting, and stained glass, as a peculiar insignia or proof of holiness. As a crown denotes a sovereign or royal personage, so does a nimbus distinguish a divine or a holy person by its presence. As a herald can tell the rank of him who wears a crown by the shape and ornamentation of the diadem, so can the student of Christian iconography tell the divinity or the degree of holiness of the personage invested with a nimbus by the shape and ornamentation of that attribute. Like the crown, the nimbus encircles the head, although in a different manner. The crown rests on the head horizontally, while the nimbus is

placed on edge, or vertically, behind the head, enclosing it in a field or halo of light. This rule, however, was only consistently observed in Western Christendom up to about the end of the fifteenth century; during the two following centuries an unadorned circlet or ring usually took the place of the disk, as has already been mentioned. With the decadence of religious art the nimbus entirely disappeared; to be revived with the revival of Christian art in our own times. I have spoken of the nimbus as if invariably applied to the head, but it will be shown, in my future remarks, that it was not exclusively confined to that member, although I am not aware of any example existing in which it is applied to another part of the body when the entire figure is represented.

When and where the nimbus was first introduced as an attribute, distinctive of deification, is quite uncertain; but beyond doubt it was used long before the Christian era. Its origin is also unknown, although it is not a difficult matter to surmise it from an examination of examples of its application and the forms it assumed in pagan art. With reference to its probable origin I may quote the words of the late Mr. Gilbert J. French:

"The sun is, of all natural objects, that which uneducated humanity has in every age and in almost all climes looked upon with the greatest awe and reverence. Before the glorious rays of its light and heat—the apparent material source of life and vegetation—men willingly bent themselves in adoration; and even when reason and education had somewhat influenced them with a knowledge of a spiritual power, by which the sun itself was created and controlled, many nations retained that luminary as the visible sign or emblem of the unseen God, to whom, through it, they continued to offer sacrifice and worship. Rays of fire or of light thus naturally became emblems of divine power; the statues of pagan deities were clothed or armed with fiery emanations; Jupiter bore the lightning, Apollo was crowned with sunbeams, and Diana wore the crescent moon as a diadem. . . . But whatever its origin, the nimbus or glory on the heads of powerful or pious persons was a well-understood symbol before the advent of Christ upon earth. The poet Virgil, who lived and died before that time, thus exactly describes the appearance of a prophetic glory which appeared on the head of young Ascanius before the flight from Troy:

"Sudden a circling flame was seen to spread
With beams refulgent round Iulius' head;
Then on his locks the lambent glory preys,
And harmless fires around his temples blaze."

The opinion above expressed, that the nimbus was originally suggested by the sun, is supported by the attribute given to Apollo in a fine painting discovered in Pompeii, which is illustrated on the opposite page. The sun-like character of this nimbus is unquestionable. Turning now to Christian art, we find the same idea supported, in a curious and unique manner, by two figures depicted in a stained-glass window, of the twelfth century, in the Church of St. Remi at Reims. The subject is the Crucifixion, with the Blessed Virgin and St. John the Evangelist standing beside the cross. Both the saints are invested with the ordinary circular nimbus, but with the very strange addition of two sunflowers, which rise out of the upper portion of the disk and bend toward the right and left like floral plumes. Didron, the great French archaeologist, speaking of these examples, says: "Occasionally, as at St. Re-

mi, of Reims, in the circumference of the nimbus are inserted two stalks bearing sunflowers, the flower which in the vegetable kingdom is considered the symbol of

the sun or the light of which the sun is the source." It certainly appears, from this rare iconographic work, that Christian artists in the twelfth century, to some extent at least, recognized the early origin of the attribute, and desired to direct attention to it without adopting the conventional sun-like, many-rayed form which obtains in classic art, notably in representations of Apollo and impersonations of the sun.

G. ASHDOWN AUDSLEY.

EMBROIDERED STOLES.

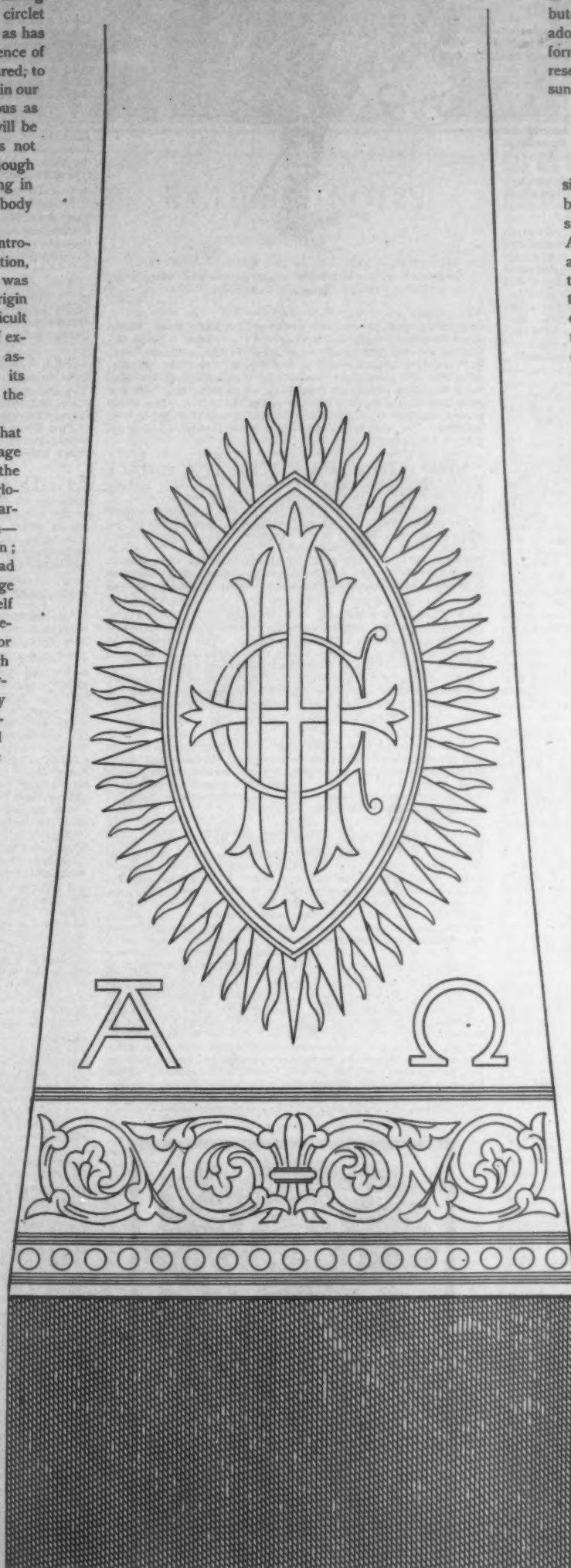
THE stole is a narrow band of plain colored silk or brocade, usually enriched with embroidery, and sometimes adorned with precious stones attached by gold or silver-gilt settings. As Pugin points out, "Stole, in the original acceptance of the word, signified 'robe,'* and there can scarcely remain a doubt of the fact that, in its present form, it is but the orphrey of the original vestment, so called. It is certain, however, that it has been used in its curtailed state from a very remote period. In monuments of the ninth century we constantly find the stole in its narrow form, and enriched with crosses and other embroidery, and there cannot be any doubt that it had become a purely ecclesiastical vestment long previous to that date.

Stoles, like the other portions of the sacred vestments used by the church, have been made of the richest and choicest products of the loom, and further enriched by elaborate embroidery, and, in many instances, by borders of pearls and powderings of precious stones. Pugin says, "Every stole should have three crosses embroidered on it [one in the centre and two at the ends]. To admit the crosses at the extremities being richly ornamented, the ends of the stole may be slightly enlarged. The large, unmeaning, shovel-shaped ends, generally used in France, have not been introduced much above a century ago; they have never been used in Rome, and are not only extravagantly large, but most ugly in form."

Two designs for embroidered stoles are here given. In design No. 1 the cross appears within a circle in the lower panel, surmounted by lilies rising from a celestial crown. This design may be executed with good effect on the Ferial color—green—the lilies being in white silk shaded with gray, with stems of gold or light green, and the leaves in light greens, the crown to be in gold, the row of pearls to be in shaded embroidery or real gems. The embroidery of the lower panel may be in rich colors and gold. The field on which the cross is placed may be of white or red. Should the design be executed on a white stole, the lilies should be embroidered in light gray silks and outlined with gold, so as to render them distinct from the white ground.

In design No. 2 the cross appears as one of the characters in the sacred monogram. This design may be executed on white, red, green, or violet, the colors of the embroidery being selected to properly harmonize with the ground of the stole. The monogram and the alpha and omega should be executed in gold. The field of the aureole on which the monogram is placed may be in a different color to that of the stole, and the rays surrounding it should be of gold. The border below the monogram may be executed in rich colors, with scrolls of gold.

G. A. S.



EMBROIDERED STOLE, NO. 2.—TO BE EMBROIDERED IN COLORED SILK AND GOLD, ON PLAIN OR BROCADED SILK.

* The stola among the ancient Romans was the ordinary dress of women, as the toga was that of men.

NEW PUBLICATIONS.

REMBRANDT, HIS LIFE, HIS WORKS, AND HIS TIME, by Emile Michel, Member of the Institute of France, translated by Miss Florence Simmonds, and edited by Mr. Frederick Wedmore, is the latest and by much the most authoritative book on the great Dutch etcher and painter. Mr. Michel bases his work largely on Vosmaer's careful life. But the second—revised—edition of this appeared in 1877, and since then the researches of Dr. Bode and of the editors of "Oud Holland," Bredius and De Roover, have thrown much light on Rembrandt's art, if not exactly on his life. The present work may be held to include all that is surely known on the latter subject, which is very little. The legends and fables that have clustered around the master's name, such as the often-repeated one of his miserliness—he is shown to have been rather a spendthrift—are definitely cast aside, and the actual facts are presented in their true relations with the broader facts of history, and with the chronology of his paintings. As to these, there are few great painters whose artistic history can be more easily and surely traced. "It was his almost invariable custom to date his pictures," Mr. Michel notes. He was also very often his own model, and he very often used friends and relatives in that capacity. His pictures and etchings, therefore, give the best account of his life. Vosmaer was the first to perceive this, which is what gives a permanent value to his work. But he was only imperfectly acquainted with the master's existing works, and as a critic he is certainly less sound than Mr. Michel. We cannot just now follow the latter point by point, as we may find room to do later; but we may mention that he ascribes the celebrated "Rembrandt du Pecq" wholly to one of Rembrandt's pupils. A list is given at the end of the second volume of the present whereabouts of Rembrandt's paintings, which, though revised by Mr. Wedmore, is, as regards Rembrandt's in the United States, very far from complete. Aside from this list Mr. Wedmore's work appears to have been confined to suggesting the substitution of two admirable portraits for less valuable illustrations given in the French edition. These illustrations include a considerable number of photogravure plates very beautifully printed, some of them in two or three tones. Of a much larger number of illustrations in the text the best are those reproduced from pen-and-ink drawings or from crayon drawings. We shall return next month to our notice of these sumptuous volumes. (Charles Scribner's Sons, 2 vols., \$15.00.)

SOME ARTISTS AT THE FAIR is a very desirable souvenir of the great exposition at Chicago. Mr. Frank D. Millet, who was director of the decorations in color, writes of "The Decoration of the Exposition;" Mr. Will H. Low of "The Art of the White City" in a broader view; Mr. J. A. Mitchell of "Types and People at the Fair," which, as every visitor knows, were not the least interesting part of the show; Mr. W. Hamilton Gibson, the landscapist, of "Foreground and Vista at the Fair," and Mr. F. Hopkinson Smith sums up the whole matter from the artist's point of view in a delightful chapter on "The Picturesque Side" of the Exposition. Each of these artists, it will be seen, writes on a specialty with which he is well acquainted, and between them they cover most things that particularly interest art lovers. The book is well illustrated. (Charles Scribner's Sons.)

A PRIMER OF PHILOSOPHY, by Dr. Paul Carus, is, in the main, a clear exposition of the New Positivism, which assumes that all existences are in themselves spiritual, but in their effect upon consciousness material; in other words, that both "spirit" and "matter" are abstractions formed from the reality which always includes both. It follows that, although we are spiritual beings, we have no means of knowing anything, even our own existence, except through material manifestations. From this point the system runs mainly on lines laid down by Kant, Locke, Mill and Comte. Dr. Carus seems to ignore the fact that this system, like every other, begins with assumptions—with an act of faith. A really positive philosophy can be formed only when all the facts of the universe shall be known, which, it is safe to say, will be never. Still the new positivism is a decided advance upon the old. The work needs revision, as there are many annoying slips of the pen and printer's errors, and the author makes use, unnecessarily it seems to us, of a considerable number of new terms. (Open Court Publishing Co., Chicago, \$1.00.)

THE AMERICAN GIRL AT COLLEGE, by Lida Rose McCabe, should be read by every one interested in the cause of education pure and simple, for the generous store of carefully culled information so compactly presented. The young woman actually contemplating a collegiate career, perhaps with an extra share of difficulties before her, will find in this modest handbook a wise counsellor and cheering friend. We have read with especial pleasure and profit the chapters on "Higher Education," "Self-Help," and "Practical Outcome." (Dodd, Mead & Co., \$1.00.)

HYMNS AND METRICAL PSALMS, by Thomas MacKellar, Ph.D., were originally published ten years ago. The present and third edition embodies numerous additions and revisions, and forms a collection of religious poetry simple and not ungraceful in style, though hardly above the plane of mediocrity—evidently the outpourings of a devout and fervent spirit. According to the preface, some were written "before a busy life had passed its noonday; others, when the rays of the western sun were falling slantwise. Each piece that may be deemed worthy is freely at the service of the church." Hymns Nos. lxxvi. and xci. are unusually beautiful and tender. (Philadelphia: Porter & Coates, \$1.25.)

THE SON OF A PROPHET, by George Anson Jackson, is a serious and thoughtful attempt to create a character analogous to that which uttered itself in the Book of Job. Eleazar Ben Shammah, "heir to the Three Mighties," lives during the reigns of David and Solomon. Reflecting the character of a distinguished and noble-minded father, he is full of lofty hopes and schemes for the weal of Israel; but his ideas being far too advanced for his period, he suffers the pain of being misunderstood. Enemies soon arise, and a weight of woe and disaster falls upon Ben Shammah and his kindred. The narrative occasionally waxes tedious, but the style is almost always both picturesque and strong. Certain chapters, as, for instance, those describing the hero's experience in Egypt and in the Tents of Ker, are absorbingly interesting. (Houghton, Mifflin & Co., \$1.25.)

SEVEN CHRISTMAS EVES is the patchwork story of a social evolution, and is decidedly entertaining. Nick and Nan, whose checkered careers are therein celebrated, were two little London waifs of the streets originally, as graphically described in the opening chapter by Clo Graves. B. L. Farjeon follows with the straightforward "Opinion of Davi! Dix, Nightwatchman, about that Boy and that Girl." Florence Marryat contributes the "Stray Recollections of Charles Challice, Policeman." The "Statement of Arthur Rowan," by George Manville Fenn, takes the hero to Australia as a convict, falsely accused of theft. Mrs.



BOOK-PLATE OF MR. EDMUND W. GOSSE, OF LONDON. DESIGNED BY E. A. ASBEY, OF NEW YORK.

Campbell Fraed inserts the "Evidence of Alfred Curran, Newspaper Reporter, concerning a Pair of True Lovers." Justin McCarthy, in turn, records the "Remarks of Charles Tuill, Esq., M.P., relative to an Episode in the House." Eve the Seventh, otherwise the good-night chapter, by Clement Scott, contains some memories of a lonely clergyman, which attest that Nick and Nan have at last reached the very top of the ladder. The whole is an apparently homogeneous tale, full of vim and replete with interest. The book is illustrated by Dudley Hardy. (J. B. Lippincott Co., \$1.00.)

MISS STUART'S LEGACY, by Mrs. F. A. Steel, is a story of life in India, with which this author seems very familiar. While probably the most ambitious work from her pen so far, it still seems to us decidedly inferior in style and treatment to some of her short stories. There are occasional splendid bits of descriptive writing, notably in the chapters leading up to the death of Dick Smith, and the background of local color and customs is vivid and faithful. The chief defect of the novel is its length. The second half might well have been condensed, and much that is painful and unimportant omitted. (Macmillan & Co., \$1.00.)

A HILLSIDE PARISH, by S. Bayard Dod, tells of the manifold trials, the curious experiences, and ultimate successes of a young clergyman in a country village. The hero is not especially interesting, but the various rural types are cleverly and faithfully portrayed, and make the volume very readable. Much less successful, in our opinion, is the delineation of a presumably fascinating widow from New York, who manages to disturb the even tenor of life on the Hillside during some of the final chapters. (Dodd, Mead & Co., \$1.00.)

A DOG OF FLANDERS and Other Stories, by Ouida, will interest imaginative children intensely. Indeed, it is rather to be regretted that this clever though erratic author should have made so generous a use of the element of pathos in writing for juvenile readers. The illustrations are by Edmund H. Garrett. (Joseph Knight Co., \$1.50.)

CAP AND GOWN: Some College Verse, chosen by Joseph La Roy Harrison. These fragments of the lighter undergraduate muse of recent years have been culled with judgment from various college periodicals. After reading the graceful lines addressed to "My Phyllis," by William Clyde Fitch, we are almost inclined to believe that the author of "Beau Brummel" has missed his special vocation in literature. The book is daintily bound in satin, with an appropriate design on the cover. (Joseph Knight Co., Boston, \$1.25.)

GOOD THINGS OF LIFE, the tenth series, are as always humorous without grossness. Even to those who take "Life" as it comes this selection should prove entertaining, as all its "best things are clubbed together" here. Let us cite a few examples. The daughter of an editor is obliged to reject an otherwise eligible because the party "was not accompanied by stamps." It is one of the consolations of matrimony that when one is told by his wife he would have happier had he not married her, he can reply, yes, but he would never have known it. Then there is the prudent millionaire, who withholds his proposal until his lady-love is engaged to another man, and who is accepted all the same, and the learned doctor, who demonstrates to his own



PLATE DESIGNED BY MR. HENRY BLACKWELL, OF NEW YORK, FOR HIS COLLECTION OF WELSH BOOKS.

satisfaction that combativeness and love of domesticity are one and the same thing. But the drawings, as usual, make half of the joke, and sometimes the better half. (Frederick A. Stokes Co., \$2.00.)

A BOW OF ORANGE RIBBON, that quaint and charming romance of Dutch New York, by Amelia E. Barr, will probably be conned with pleasure by the next generation, when most of the author's other works are practically forgotten. The holiday edition before us is a tasteful production, although the pretentious aquarelles by Theodore Hampe add less to this result than the numerous illustrations in black and white. (Dodd, Mead & Co., \$2.50.)

THE well-known life of General Robert E. Lee, by John Esten Cooke, has been republished in a cheap edition. Even after the lapse of more than twenty years it remains one of the best and most stirring biographies of a great soldier and typical Southern gentleman. (G. W. Dillingham, 50 cents.)

NIBSY'S CHRISTMAS and Other Stories, by Jacob A. Riis, depicting phases of life in the slums of New York, are forcible and realistic; yet but for the simplicity of these sketches, the constant note of extreme pathos might seem an exaggeration. (Charles Scribner's Sons, 50 cents.)

THE GOLDEN TREASURY CALENDAR is deserving of its title both for artistic designs and the carefully selected verses for each month. "The printing in gold and color and the ornamental scroll-work edges are attractive features. (E. P. Dutton & Co., New York, \$2.00.)

THE VIOLET CALENDAR contains twelve exquisitely dainty designs of that favorite flower, by Miss Beas M. Geary. The leaves are bound at the top with a satin ribbon of the same color, and the unostentatious little monthly calendars are picturesquely displayed in each instance with delightful irregularity. **THE ROSE CALENDAR**, on a somewhat larger scale, also the conception of Miss Geary, will no doubt find many admirers. (Each enclosed in a box, George M. Allen Company.)

FIGARO FICTION, like the city whence it comes, is decidedly windy. Mr. J. Percival Pollard should be mentioned as the principal offender in this unpleasant volume of short stories, which, according to a cheering note in the preface, "are, without an exception, the product of Chicago writers." The decorations are by Messrs. Holme and Gandy. (W. J. Dailey, Chicago, \$1.00.)

ENGLISH BOOK-PLATES (SECOND EDITION).

An Illustrated Hand-Book for Students of Ex-Libris. By Egerton Castle, M.A., F.S.A. London: George Bell & Sons; New York: Macmillan & Co.

"Book-plate, a piece of paper stamped or engraved with a name or device and pasted in a book to show its ownership," is quoted by Mr. Egerton Castle as the first dictionary definition in English on this subject. "Ex-libris," the Latin equivalent, is probably as old as the use of book-plates themselves, and these are almost as old as the earliest printed books. It is not surprising to learn that they originated in Germany, the birthplace of printing. There they are known to have been used as early as 1516. Indeed, there is a plate (of Jerome Ebner) by Albert Dürer bearing this date. Holbein and Cranach also designed such labels, as did also such of the "little masters" as Hans Sebald Beham, Virgil Solis, and Jost Amman.

The oldest known French ex-libris dates from 1574. In England, the earliest reference to the subject is found in Pepys's "Diary" (July 21, 1668). Early in the next century the use of book-plates had become common in private libraries throughout Germany, France, and England. On this continent we find William Penn using an address plate, dated 1702, and the first real American ex-libris bearing the name of Thomas Prince and the date 1704. During Colonial times, between three and four hundred families it is said had book-plates of their own; but this number was not increased materially up to the time of the War of Secession. Since then the book-plate has slowly advanced in favor in the United States, until now it bids fair to become as popular as it has of late grown to be in England, where it is considered "the proper thing" for every person with pretensions to "gentility" to have his or her special personal device to gratify the sense of ownership of books or as a precaution against their loss by accident or through the negligence of borrowers.

However reasonable may be considered the practice of using an individual book-plate for one's own library, deadly hostility has been manifested on the part of certain aggressive writers toward those who have found it interesting to collect the book-plates of others. The leader in these attacks has been a no less well-known man of letters than Mr. Andrew Lang. He condemns in one breath "the antiquarian ghoul" who "steals title pages and colophons," "the æsthetic ghoul," who "cuts illuminated initials out of manuscripts," and "the petty, trivial, and almost idiotic ghoul of our own days," who "sponges the fly-leaves and boards of books for the purpose of cribbing the book-plates."

Mr. Egerton Castle defends ex-libris collectors against Mr. Lang's unjust insinuation in classing them with his "antiquarian and æsthetic ghouls," for whose depredations surely no man of taste would offer any excuse. He says truly that, in the first place, it is strictly illogical to compare the "theft" of book-plates, which are essentially adventitious to a volume, with that of title pages and colophons, which are integral parts of the same, and he points out that the book-plates which fill collectors' cases and albums do not come out of rare and valuable works, but rather from the numberless odd tomes, which form the waste and rubbish of second-hand book-shops all over the world; from the discarded covers of books sent to be rebound, and from the libraries of men who prefer to have their own rather than other people's labels on their books, and do not "destroy" their books by the removal of an old label. "When all is said and done," he adds, "the process is doubtless more legitimate than the pasting of a new plate over an old one, according to a not uncommon practice." In his very practical remarks in regard to the arrangement of a collection, Mr. Egerton Castle advocates classification according to "style" and "classes," and would follow the somewhat arbitrary nomenclature invented by the Honorable J. Leicester Warren (now Lord de Tabley), whose "Guide to the Study of Book-Plates," it must be admitted, remains to-day the first authority on English ex-libris.

Previous to the present half of the century, by far the greater number of book-plates is of the class in which the owner's armorial bearings are the chief features. These are grouped by Mr. Castle as: (1) Early Armorial (sixteenth and seventeenth centuries); (2) Georgian (eighteenth century), and (3) Modern Armorial (nineteenth century).

The Early Armorial he subdivides as follows: (1) Tudoresque (sixteenth and early seventeenth centuries); (2) Carolian (from about 1625 to the Restoration); (3) Restoration (the last four Stuart reigns). "The Georgian" are subdivided into the three styles discriminated by Warren as (1) "Jacobean," (2) "Chippendale," and (3) "Urn," "Wreath and Ribbon," and "Festoon;" or, historically, as (1) Georgian, (2) Middle Georgian, and (3) Later Georgian. Chronologically these "styles" all more or



Robert Elliston, Gent. Comptrol.
of his Majesty's Customs of
New York in America.

nearly always follow the prevalent mannerism in art of their own days—but not when it went out.

That large and miscellaneous kind of book-plates which Mr. Castle designates as Pictorial, he ventures to classify as: (1) "Book-piles," (2) "Library Interiors," (3) "Portraits," (4) "Allegories," (5) "Landscapes," or "Vignettes," (6) "Symbolic," or "Emblematic," (7) "Seals," (8) "Printer's Marks," (9) "Genre," and (10) "Adaptations."



less overlap each other; for, as it is truly remarked, "it is possible to fix approximately the date when a definite fashion came in for decoration—book-plate engravers' own

The few writers about English book-plates who have preceded Mr. Egerton Castle have assumed that our interest in ex-libris must cease with the close of the last century. Mr. W. J. Hardy, in his "Book Plates," does, it is true, give the grotesque plate

of Robert Bloomfield (1815), but it is only to laugh at it. On the other hand, a very considerable portion of Mr. Egerton Castle's admirably edited and profusely illustrated handbook—which is really indispensable to every one interested in ex-libris—is devoted to bringing the subject down to date. He shows us, it is true, the rapid landscape vignettes upon which were wasted the talents of Bewick and his contemporaries; and, later, many pretensions, mock heraldic devices, products of the art of the die-sinker, with which, we regret to say, are sometimes associated the names of distinguished men of letters; but he also gives us delightful examples of fanciful, witty, or simply decorative book-plates from the pencils of Thackeray, Caldecott, Millais, Walter Crane, Henry Stacy Marks, Kate Greenaway, and E. A. Abbey. There are others of the weird, allegorical, and generally enigma-mystical genre. For these, as a rule, we do not care very much, albeit they include the inventions of such clever designers as Charles Ricketts, Alan Wright, J. D. Batten, Erat Harrison, and Gleeson White, the editor of this very attractive volume. Still it is not improbable that they may be highly prized by the future generations of ex-libris collectors. When we turn to the past, it is not always the best or the most intrinsically interesting things that claim our notice. Who, for instance, would set any value on the book-plate designed by Thackeray for his friend Fitzgerald if both were not celebrities?



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Gouverneur Morris, Esq.



BOOK-PLATE FOR COLLECTORS OF WASHINGTONIANA OR AMERICANA.

EX-LIBRIS NOTES.

COLONIAL BOOK-PLATES.

THE colonial book-plates we give this month—all choice examples—are selected from the valuable collection of Mr. Henry Blackwell, of New York, an enthusiastic collector of ex-libris.

The plate of "William Byrd of Westover, in Virginia, Esquire," we are told by Mr. Hardy, is "next in point of date" to the address plate of William Penn (1702); but he points out that Byrd was born in Virginia in 1694, and it was not until he returned from England, having had "his manners cultivated in royal courts," that he adopted this book-plate. He puts "the probable date" of it as five years later than that we show of Robert Elliston (1725). The Byrd plate he describes as "an elaborate piece of work, excellently engraved in the style of the majority of English book-plates of 1720 or thereabouts, 'simple armorial,' but with indications of Jacobean decoration." The Elliston plate, Mr. Hardy remarks, is "quite 'Jacobean' in style, and was no doubt executed in England, and sent out to the colony. It is too fine a piece of work to be the production of any colonial engraver of that date." He adds that the earliest book-plate that may be taken as "genuinely American" is that of Thomas Prince (dated 1704), a part of whose collection of books is now in the Boston Library. Prince was graduated from Harvard College in 1707, and paid his first visit to England in 1709.

ISAAC NORRIS, statesman, was born in Philadelphia in 1701. A Quaker of the strictest sort, he died in Fair Hill, near Philadelphia, 1766. He was elected Speaker of the Pennsylvania Assembly in 1751, and held that office to the time of his death, a period of fifteen years. He is said to have been an excellent Latin, Hebrew, and French scholar, and owned a valuable library.

GOVERNEUR MORRIS was born in Morrisania, N. Y., 1752, and died there in 1816. A true American, his name stands for all that is lofty in patriotism and personal character. He was a member of the Senate.

JAMES DUANE was born in New York City, 1733, and died in Duaneburg, N. Y., 1797. Was a member of the Continental Congress during the whole period of its existence. After the evacuation of New York by the British in 1783, he was chosen to be its first mayor under the new charter. He served from 1784 to 1789.

JAMES IREDELL was born in Lewes, England, 1750, and died in Edenton, N. C., 1799. He came to this country when seventeen years old, studied law, and soon attained a high reputation in his profession. In 1790 he was appointed associate justice of the United States Supreme Court.

WILLIAM COCK was a New Yorker, at the commencement of this century, of whom little is known.

DE WITT CLINTON was born in Little Britain, New Windsor, Orange Co., N. Y., 1769, and died in Albany, N. Y., 1828. In 1802 he was chosen as a United States Senator; he resigned the same year. Mayor of New York, which office he held up to 1815, with the exception of the years 1807-1809 and 1810-11. At that time the office was more important than now; the mayor of the city was also President of the Council and chief judge of the Court of Common Pleas. Clinton for several terms was Governor of the State. The extension of the public-school system and the revision of the criminal laws were largely due to his efforts.

EX-LIBRIS LITERATURE.

PREVIOUS to last year the literature pertaining to ex-libris was scanty, and such as there was of it was by no means satisfactory. But, thanks to the excellent English Ex-Libris Journal (established in 1891), issued monthly by the Ex-Libris Society, the Journal of the German Ex-Libris Society (established in 1892), issued quarterly, and the journal of the newly formed French Ex-Libris Society, the first number of which appeared last December, there is now no lack of information on the subject. It looks, indeed, as if it might soon be a rather difficult matter to keep abreast with the literature of ex-libris.

BOOKS on the subject, too, are multiplying. During 1893 "Book Plates," by W. J. Hardy, was brought out by Kegan Paul & Co., of London, and Charles Scribner's Sons, of New York. Egerton Castle's "English Ex-Libris" (Macmillan & Co.), which preceded it, has just passed to a second edition. Then there is Hamilton's "French Ex-Libris" (Macmillan & Co.), and numerous privately issued monographs, to say nothing of the special articles in magazines, reviews, and newspapers by Richard C. Lichtenstein, Lawrence Hutton, Dexter Allen, and other writers.

WORKS just published or soon to appear are: "Symbolical Books," by Clemens Kissel, Mayence, Berlin; "Book-Plates of Ulrich, Duke of Mecklenburgh," woodcuts by Lucas Cranach and other artists, Berlin, 1894; "Collection of Early Irish Book-Plates," by H. Farnham, Burke; "Swedish Libraries and Ex-Libris," by C. M. Carlander, Stockholm.

COLLECTORS are awaiting with interest the publication of "American Book-Plates," by Charles Dexter Allen, Hartford, Conn., as it will be the first book on the subject. As

it is said that fully four hundred of the older American families previous to the present century had book-plates of their own, there seems to be here a rich field for the labors of a specialist. Mr. Allen is the American correspondent of the Ex-Libris Society of England, and is a well-known authority on this subject.

In his excellent paper on "The Art of the Book-Plate," in the "Book-Lovers' Almanac" for 1894, issued by Duprat & Co., Henri Pene du Bois says that "Book-plates are emblematic representations of book collections."

In a measure he is correct, and yet in a library of miscellaneous books—that is, an ordinary private library—it would be impossible to carry out his idea unless one should have a book-plate for every topic. It is easy to have a special plate for a special collection of books, and it is strange that the idea is seldom carried out. Mr. George B. de Forest's plate shows a handsome library interior, and what more pleasing for his fine collection of books? In the plate of Mr. Samuel P. Avery, Mr. William Sherborne has suggested all the hobbies and pursuits of this ardent collector. Mr. Henry Blackwell, of New York, has a typical Welsh plate for his remarkable collection of Welsh books, which we reproduce herewith. In the Druid, Welsh harp and mistletoe there is a combination of emblems that is immediately recognizable.

HURD, Dawkins, Anderson, Johnson, Callender, Doolittle, the Mavericks, Revere, and Turner are named by Mr. Hardy as the more prominent of American engravers of book-plates in the past. Trenchard's name should be added to the list. He engraved plates about 1780—notably the plate of General Bloomfield; possibly, too, the plate of Edward Antill, of New Jersey, which is not generally known to collectors.

In the pretty volume, "Four Private Libraries of New York," published by Duprat, is a charming ex-libris of C. Jolly-Bavoillot, the celebrated collector of rare editions of the Romanicists. The design is by Giacomelli. In it are very cleverly combined a Gothic bracket supporting a book to illustrate the collector's tastes, and the artist has added, to show his own, a trio of sparrows. A hint of this kind, when the artist is a man of talent, we do not consider is at all out of place.



Frederick De Peyster



Brockholst Livingston, Esq.



De Witt Clinton

HIS GIFT TO H. TRINITY-CHURCH LIBRARY
IN
NEW-YORK CITY.

RIGHT-THIRTEENTH CENTURY GIFT-BOOK LABEL, WITH SPACE LEFT AT THE TOP FOR THE NAME OF THE DONOR.

TREATMENT OF DESIGNS.

ROSES.

THIS graceful arrangement of pink roses may be painted either in oil or water-colors, and will be found particularly available as a guide to making studies from nature.

OIL COLORS.—Select a canvas of rather fine texture, and make a careful drawing of the design with charcoal in the usual manner. Keep the charcoal well pointed, and make the lines very delicate. It will be well to use light red instead of burnt sienna for the outlines which replace the charcoal, and the same color thinned with turpentine is rubbed over the shadows. This will secure the drawing, and is entirely covered with the body color when completed. The general tone of the background is painted with permanent blue, yellow ochre, white, light red and ivory black. At the lower left-hand side, madder lake and raw umber are added. The bluish gray foreground is very light and delicate in effect; for this use white, a little light cadmium, vermilion and ivory black. In parts, cobalt is added, and in the warm touches of shadow beneath the roses and behind the vase madder lake and raw umber are blended with the local tone. These colors will also serve to paint the jar, though used necessarily in somewhat different proportions. Raw umber and light red are added to deepen the shadows behind the flowers and beneath the leaves. The touch of high light on the shoulder of the jar is made with white, a little yellow ochre, rose madder, and the smallest quantity of ivory black. This should be put on crisply with a flat brush after the jar is painted, and should not be retouched. In painting the roses, keep the colors light and delicate, putting in the shadows cleanly, and being careful not to blend the half tints too much with either the light or shade. For the general tone of light warm pink, use white, madder lake, a little yellow ochre, and a very little ivory black; pale cadmium is added in the lights, and vermilion may be also used in parts where a brighter touch of red is seen. For the shadows, a delicate warm rose gray is made with madder lake, yellow ochre, raw umber, and a little ivory black. Light red is added in the deeper touches, and a little permanent blue in the half tints. Pale cadmium and rose madder will give warmth to the reflected lights. Paint the green leaves with antwerp blue, white, cadmium, vermilion, and ivory black, adding raw umber and burnt sienna in the shadows, in which no vermilion must be used. In the softer greens, madder lake may be substituted for vermilion.

WATER COLORS.—The delicate scheme of color maintained throughout this study of roses seems to adapt itself most readily to the method of transparent washes.

Stretch tightly a panel of heavy water-color paper, the proper size, and after having washed the surface over with clean water, draw carefully with a finely pointed hard lead-pencil the outlines of the flowers, stems and leaves, not forgetting to indicate the line of the table and general form of the jar. Wash in the general tone of the roses first, as the white paper will tone up the color to the proper key. Then put in the jar, table, leaves, and lastly the background, which is the darkest of all. Keep the reds and yellows pure in the centres of the flowers, and put in all the washes as crisply as you can, with as little retouching as possible. A piece of thick white blotting-paper cut to a point is used to take out high lights, and will also serve to blend the edges of the washes when necessary. The colors needed for the background are cobalt, yellow ochre, raw umber, and light red, with a little lampblack and rose madder run in where the shadows fall. In the foreground and also for the vase, use cobalt, vermilion, yellow ochre, and lampblack; add rose madder and raw umber in the shadows, washing them in with the colors mixed for the local tone. Paint the roses with rose madder, yellow ochre, a little light cadmium, and a very little lampblack, adding raw umber and light red with a little cobalt in the shadows. In the reflected lights vermilion may be used with the rose madder, qualified by sepia. For the green leaves mix Prussian blue, light cadmium, raw umber, and rose madder, adding lampblack in the shadows and cool half tints. Sepia will be found useful mixed with a little rose madder and cobalt in the shadows of the stems and beneath the vase. The high light on the vase should be left clear at first, the white paper faintly shining through a delicate wash of yellow ochre and lampblack, which is washed over at the last painting. It is important to keep the forms of the petals distinct, though soft in effect. For this purpose a piece of thick blotting-paper cut to a point will serve to guide the washes along the edges of both petals and leaves. Finely pointed camel's-hair brushes will be found useful in drawing the stems and other small details. For painting this design upon wood, silk or any material where opaque colors are to be employed, Chinese white is mixed with the transparent washes as given above, and less water is employed.

PASTEL.—This study can be painted on velvet pastel board or gray cartridge paper. With the latter it is unnecessary to paint a background. Sketch in the outlines of the roses with some pinkish pastel, and draw the outline of the bowl. For the bowl use some light cool gray and a very little yellow, with white for the high light; for the shadows use cool gray with some blues, reds, and purples; for the roses in shadow some deep purplish pink is needed, with here and there touches of a cool gray and pure red (madder shades). For the rose touching the table on the left these same shadow colors are used, with pink and pale yellow over each other for the lights.

In the next rose the colors are lighter still, with more yellow in the lights and a little orange cadmium in the shadow tones. For the lightest rose use pale pink and light yellow in the lights, and deeper pink and some yellow (yellow ochre) with a little green in the shadows. The rose on the table requires still deeper tones of red, orange cadmium, and green. In painting the leaves care should be taken not to get them too green; use yellow (a shade of cadmium) under the green, and in the places where the leaves appear grayish use a light shade of gray green with some pale blue, a little pale pink, and a little pale lavender. For the shadows use deeper shades of these same colors. The petals of the roses in light should be carefully drawn and modelled. There

should be no hard edges. The background should be painted with gray green, a little red, some purple, and some blue gray. Do not let the leaves or roses cut sharply into the background, but blend them by rubbing the edges with the finger.

"SUNSET ON THE SOUND."

THE characteristics of this landscape study are its clear and brilliant coloring and simplicity of composition, and in copying either oil, water-color, or pastel may be used.

OIL COLORS.—Begin with the horizon line, and draw this with charcoal in its correct position in relation to the rocks in the middle distance; these are also to be indicated on the canvas, together with the shore line in the foreground. No details should enter into the first painting, which must be kept broad and simple.

Paint the sky with light cadmium, white, a little ivory black, madder lake, and raw umber. For the distant blue-gray shore line, mix permanent blue, white, madder lake, yellow ochre, and ivory black. The same colors used for the sky will serve for painting the water, substituting yellow ochre for cadmium and more white. The sand in the foreground is laid in at first very simply with a medium tone of warm gray, and into this are broken touches of red, blue, yellow, and green, both light and dark, as they are indicated in the lithograph. The colors used are as follows: for the general effect, mix yellow ochre, white, raw umber, a little permanent blue, light red, and ivory black; add where needed vermilion, pale cadmium, madder lake, per-

If opaque colors are desired, the same list of colors given above may be used and in the same combinations, but with the addition of Chinese white throughout, which is used in very much the same way as in the oil color technique, less water being mixed with the washes and the colors laid on thickly with a stiff brush. The high lights are all heavily mixed with white and put on boldly with crisp touches. In using this method, great care must be observed not to mix or blend the colors too much upon the paper, as this will produce an undesirable effect. Use small pointed sables for drawing the branches of the trees and grasses, which should be put in at the last over the local tone.

PASTEL.—The directions for copying this study in pastel are necessarily very simple, as they consist principally in following closely the tints suggested by the colored plate. After drawing in the principal outlines of the water line and coast with a fine light brown hard crayon, the sky is rubbed in. A soft crayon of pale greenish yellow is selected for the upper part, and a deeper reddish yellow for the lower tones, near the horizon, where a soft gray is used also. These colors are rubbed crisply over the paper without blending until the whole effect is laid in. A lighter tone of crayon for the water is selected, using pale yellow, light red, gray, and a delicate blue. The browns and grays of the rocks are carefully touched in with a medium soft crayon, rubbing the broader masses over at first, and adding the small touches of light and shade afterward, a harder crayon being used here. The whole foreground is kept very delicate and soft, matching the local grays and browns for the first painting, and adding the details of stones, grasses, and rocks later, with the harder crayons.

When the paper is entirely covered, rub all the tones together gently, beginning with the outside of each tone and working toward the centre. A paper stump or the finger may be used, but in either case there should be great care taken not to blend too much, only as much rubbing as is necessary to unite the tones being required. At the last the high lights are retouched with soft crayon, and the picture should then be framed under glass to prevent it from becoming rubbed, as freshness of color and crispness of touch are indispensable to all good pastel work.

PANSY DECORATIONS.

THESE may be worked in solid embroidery or simple outline stitch. They are rather small for the long and short stitch. On white material solid white silk embroidery would look well. If colors are desired, purples and yellows could be employed. Leaves and stems should be in a warm tone of olive.

THE sprays may be very useful to china painters, they may be painted in various ways—purple, yellow, brown, and even white. For purple shades use deep violet-of-gold, adding either deep blue green or deep purple, as the color is to be more or less intensified. For yellow, use silver yellow shaded with brown green. These can have markings in the centre of deep red brown and violet-of-iron. For white flowers leave the china for the highest lights, and shade delicately with apple green and carmine No. 1. For the leaves use chrome green and yellow-formixing; shade with brown green.

LEMONADE SET, FOR CHINA OR GLASS.

THE blossoms of the lemon-tree are of a thick creamy white, exactly like orange blossoms. The leaves are of a dark glossy green in maturity, while the new growth is of a very delicate yellow tender green.

FOR CHINA.—First draw or trace the design, and go over it again with India ink. If a tinted background is desired, some shade of violet would be harmonious with the design. Use either light or dark violet-of-gold, modified with more or less deep blue green, to produce the various shades—lilac, lavender, violet or purple. After tinting, wipe off any color that may have spread over the design. Paint the branches with brown 3 and brown 4, the darkest accents with black brown. Paint the flowers the faintest shade of ivory yellow; shade with a delicate gray. Paint the leaves with chrome green and yellow-formixing; shade with brown green, with deeper touches of green no. 7. The stamens of flowers are tipped with yellow-formixing shaded with yellow brown. The little design around the base of the pitcher and cup and the centre of the tray may be in browns or greens, or both. It would also look well in gold. For the lemons use silver yellow; shade with brown green, green no. 7, and for the half tones or reflected lights, use yellow brown. The fruit back of those nearest should be slightly grayer, not having the brightness of color of those in front. For the handle and edges use roman gold.

FOR GLASS PAINTING.—Use colors especially prepared for glass, that are fluxed for glass painting, and fire at a much lower temperature than for china.

The colors found all sufficient for this design are canary yellow, limoge green, dark brown, and black. These are especially transparent. Others, semi-opaque, may be added with good effect—lemon yellow, brown green, and pompadour brown. These all mix. Should yellow stain be used for the lemons, it must be applied to the wrong side, and after firing scraped off. This leaves a very brilliant color. But it is not to be mixed with other tints.

If this design is carried out on glass, the background, of course, should be omitted. If painted on china, a conventional form may be used effectively by flat tints, and outlined with deep color or gold.

WINE-GLASS DECORATIONS.

THE Rhine-wine glass shown, which is of amber tint, will look very handsome with the design executed in raised gold outlinings. The latter are filled in with Dr. Linke's turquoise blue enamel, mixed half with the white enamel, as the blue alone would appear too dark on the yellow glass.

The wine-glass, which is green, is to be decorated in raised gold and white enamel. The pearls are white enamel and the rest of the design is in green and Roman gold.



DESIGNED BY L. LESLIE BROOKE.

manent blue mixed with white, and a little black. Paint the rocks with raw umber, white, yellow ochre, bone brown, burnt sienna, and a little ivory black, adding madder lake in the warmer shadows and crevices between the stones.

For the green foliage mix antwerp blue, white, cadmium, vermilion, and ivory black, adding raw umber and burnt sienna in the shadows. A richer color is needed for the green moss, and here permanent blue and yellow ochre are substituted for cadmium and antwerp blue. The lightest green is observed in the water grasses of the foreground, and these may be painted with light zinobor green mixed with vermilion, white, and a little ivory black. Touches of light red, raw umber, and madder lake are seen in the shadows.

WATER COLORS.—Transparent colors are preferable, though the opaque colors may be substituted if desired for decorative purposes, such as painting on wood, glass, or textile fabrics.

In using transparent colors proceed as follows: For the sky, mix a flat wash of pale cadmium, sepia, and rose madder, adding lampblack and yellow ochre in the lower part; the clouds are put in with deeper washes of the same colors, omitting cadmium.

The purple and gray distance is painted with cobalt, rose madder and sepia, adding a little yellow ochre in parts. Wash in a tint for the water, repeating the colors of the sky in a higher key, and lower in tone. Run delicate washes of pure black and white over the half tints, adding cobalt where the blue reflections are seen. In painting the sand, keep the local tone pure and crisp, breaking into it when dry the different touches of red, blue, yellow, and brown, which suggest pebbles and seaweed. Keep the greens in the foliage fresh in color, noting that the grasses in the foreground are the highest in key and most brilliant in color. Mix for these, which may be put in first, a warm green made with prussian blue, cadmium, vermilion, and lampblack, adding rose madder and sepia in the shadows, and substituting light red for vermilion. Remember always that vermilion is not a good color for shadows, though very valuable in high lights, especially when run in pure over an undertone. The distant sails may be delicately touched in with cobalt, rose madder, and sepia. When painting the sand in the immediate foreground, run in pure washes of lampblack and yellow ochre, adding cadmium, vermilion, and cobalt later. Sepia and cobalt with light red will give the color of rocks and seaweed.



EXAMPLES OF MODERN "ENGLISH BOOK-PLATES." REDUCED FROM MR. EGERTON CASTLE'S BOOK.

Ex-Libris of Mr. Frederick Locker, by Kate Greenaway; Mr. Henry B. Tait, by J. D. Batten; Miss Jane Patterson, by R. Anning Bell; Mr. Alexander H. Turnbull, by Walter Crane; and Mr. Walter Besant, by J. Vinycomb.

CORRESPONDENCE.

MAGAZINE ILLUSTRATING.

STUDENT.—The illustrations of the promising new novel, "Tribby," by Du Maurier, in the January number of Harper's Magazine, to which you refer, are not "process" reproductions of pen drawings, as you assume to be the case. They are wood-engraved fac-similes of pen drawings by that admirable artist; it is his whim to have all his work thus laboriously reproduced. Still these wood-cuts retain so much of the character of actual pen drawings that you cannot do better than make a study of them for work in that medium. For an easy lesson in pen-and-ink drawing, no better examples could be given than the two heads we reproduce herewith by the kind permission of the publishers. Note especially the modelling of the features of the youth, with the simple treatment of the side of the face in shadow, of the eyes and eyelids, the slight but perfect definition of the lower lip and rounded chin, the positions of the ears, and the massing of the shadows of the hair. Having observed well all these points, it would do you no harm to make a careful copy of the illustration; pose some friend with a similar lighting, and try to draw his face in the same manner. You might afterward try him in profile, using the other drawings by Du Maurier as a guide. Very much can be learned by such a lesson—"without the aid of a master," as the advertisements say. Certainly such models are more interesting than those in copy-books usually set before students.

ILLUSTRATOR.—Read our suggestions to "Student." You can judge for yourself "how a large crayon or charcoal drawing would reduce to about the width of a column in The Art Amateur," by the example published herewith. Compare the small illustration on this page with the double page drawing (in the middle of the number) from which it has been reduced.

WATER-COLOR PAINTING.

S. P. J.—Yes, we have heard of the use of both india-rubber and sandpaper for taking out lights, and in skilful hands they may be used to advantage. Whether they are "legitimate tools" or not is a matter of opinion. For our own part, we believe that in painting "the end justifies the means," and you may get your result any way you please so long as you get it and it is artistic when you have got it. On the other hand, we advise all but artists of great experience to perfect themselves in regulation methods before they attempt technical experiments. So far as the employment of the rubber and the sand-paper is concerned, each must be used with the utmost caution and moderation, even by the practised hand; otherwise the surface of the paper will be destroyed. The rubber is to be used like the sponge, over a surface previously moistened and partially dried with blotting-paper. In this way it completely takes away the color. It may also be used lightly over the dry color, with the result of rendering it lighter and bringing out the grain of the paper. Sand-paper can be used for this latter purpose with greater effect; but as it scratches the paper, any color put on over it is apt to run into the scratches, making dark, irregular lines. This effect may be of service in rough walls, rocks and the like; but the sandpaper should not be resorted to as a rule, if the employment of any of the other means will do.

OIL PAINTING.

H. T.—The canvas or panel on which one paints being grounded with white, it is highly desirable that the palette should be of the same tone, so that one may judge with certainty of the effect of the colors. The painter Vibert counsels the use of a white palette, and one impermeable to oil. It should be impermeable so as not to drink up any portion of the amount of oil judged necessary. Still, there is much to be said for the wooden palette used by most painters. It is light. It is elastic, and will stand a little rough usage. After being in use for a little while, the amount of oil absorbed by it is very slight. And its warm tone inclines one to paint in warm tones, which, generally speaking, is more desirable than an inclination the other way. It is true that there are painters who are addicted to using colors altogether too warm, owing to some peculiarity of their eyesight. To these it might be well to recommend a white palette, and one of a bluish tint.

H. T. S.—Even in the highest lights it is best to avoid excessive impasto. Repainting to correct faults of drawing should be very carefully avoided. One may change a tone slightly, which is all that is usually necessary to correct a fault of modelling; but if the contour is wrong it will commonly be necessary to paint light over dark and dark over light, and no matter how heavy an impasto is used, the underneath will always show through in time. In an equestrian portrait of Philip IV. of Spain, in the Museum of Madrid, the horse, painted by Velasquez, has now eight legs, because Velasquez, becoming dissatisfied with the first pose of the animal, painted him partly over. Of course, as he finished the picture the horse had only the normal number of legs; but the first four now show through the impasto used to hide them, and are almost as apparent as the second. The only safe way to make corrections is to scrape down to the ground, and paint directly upon that.

If in glazing one has to cover a place already covered with varnish, it is well to moisten this latter well with petroleum, which will soften it and cause it to make one body, with the varnish of the glaze. If the color used be a lake, a little siccatif de Haarlem may be added to the varnish with which it is mixed to form the glaze. If the part is not already varnished it is best to give it a coat, and to spread the glaze over that before it is quite dry. To make the glaze very liquid, spike oil or petroleum may be added to the varnish; but if the latter oil, it is necessary to be very sure that the under painting is quite dry.

"HAMPDEN."—When the oil in a painting sinks in, it is not only bad for the appearance of the picture, it is bad also for its stability. It is the oil that holds the particles of coloring matter together, and if it completely disappears from the surface of a painting, that surface is in danger of crumbling away or, at the best, its pores will become filled by dust. To repaint those parts of a picture does not help matters, for the oil will be taken out of the new layer of paint by the lower, as by a sponge. The ordinary practice is to bring out these sunken parts with a rub of oil or of varnish. But the varnish stays on the surface, and the oil tends to make the parts yellow. A little clear resin dissolved in petroleum is found to be better than either.

H. D. B.—The colors to be used for painting the hay may be as follows: Yellow ochre, white, cadmium, raw umber, a little vermilion, and a little ivory black for the local tone. In the shadows, madder lake, white, yellow ochre, raw umber, co-

balt, ivory black, and burnt sienna. The hay, which is partly dried and lying on the ground, will be more generally greenish gray in quality, and may be painted with white, permanent blue, yellow ochre, ivory black and light red; raw umber and madder lake are added in parts. Such effects should be painted from nature when possible, or from a distinct impression of the same. A warm blue sky with a few light clouds forms a good background to a summer hayfield. The colors needed for the blue



EXAMPLE OF REDUCTION BY "PROCESS" OF A LARGE CHARCOAL DRAWING.

(SEE ANSWER TO "ILLUSTRATOR.")

tone are permanent blue, white, light cadmium, madder lake, and a little ivory black. The clouds are painted with white, yellow ochre, raw umber, cobalt, light red, and a little ivory black.

N. W. C.—The variety of roses you mention is of flesh-colored pink, which fades into a soft ivory white toward the calyx. The coloring of these flowers is exquisitely delicate, and resembles nothing in nature so much as the pure, transparent flesh tints of a fair little child. The colors used in painting them are silver white, yellow ochre, vermilion, a little cobalt, and a very little ivory black for the local tone. The pink touches where the petals curl over are made with white, rose madder, yellow ochre and a very little ivory black. Paint the shadows with madder lake, light red, yellow ochre, white, raw umber, and a little ivory black. Cadmium is added in the warmer tones of yellow near the calyx, and a little cobalt may be used in the half tints. For the reflected lights, a little cadmium and vermilion are mixed with the local tone.

"STUDENT."—For the blue-black feathers of the magpies use ivory black, a little antwerp blue, and burnt sienna



(From "Harper's Magazine." Copyright, 1893, by Harper & Brothers.)

A LESSON IN PEN DRAWING. SEE ANSWER TO "STUDENT."

for the deepest parts. In the lights add white and yellow ochre; also substitute madder lake for burnt sienna. The colors for the gray parts are white, a very little ivory black, yellow ochre, and light red. This for the local tone. In the high lights use white, tempered with a little yellow ochre, and the least touch (if needed) of ivory black. For the beaks use bone brown, yellow ochre, a little white and madder lake; in the shadows use ivory black and burnt sienna, with a touch of blue, adding as much white as may be needed. The same colors will serve to paint the claws. For the eyes, use cadmium, white, and raw umber; the pupils (or dark centres) may be painted with ivory black and burnt sienna.

HINTS ON INTERIOR DECORATION.

"SUBSCRIBER" has no fireplace or chimney in his room, and asks what we think of his idea of a dummy mantel and overmantel, with drawn curtains for the former? We do not approve of it. A fireplace is not necessarily an ornament to a room, and if you do not happen to have one, it is better to do without than construct a sham. To break the monotony of the flat wall space, you might have a hanging cabinet; or, if you

prefer, a simple shelf covered with a lambrequin fourteen inches deep, with a fringe three inches deep.

A. M. W.—Your walls of Florida pine are almost too strong in color to surround an artist at work. They may be partly covered by a curtain of English cambric (wrong side out) or dull sateen of a medium shade of olive green, gray in quality. The seat you propose to place under the three adjoining windows would look well with a long cushion covered with deep maroon rep or a long, narrow Oriental rug. A rich portiere of similar material would be more effective than the burlaps you suggest. Your screen might be covered with dull gold Japanese paper. The room thus arranged, with some bits of gayly colored stuffs, ought certainly to present the "studio-like" appearance you desire. Your fish-nets may be arranged as a dado around the room, caught up in loops and fastened with the wooden floats and ropes. If preferred, the net may serve as a frieze, and in that case should be hung on strong iron hooks which may be silvered to prevent them from rusting. A few good casts arranged around the walls would be an addition both useful and ornamental.

M. W. A.—(1) Your etchings may be mounted on heavy cardboard, either with or without a mat, and placed under glass, the frame being a border of dull gold from one to two inches in width, according to size; cherry wood or oak, oil finished, may be used in place of the gilt moulding if preferred; it may be either carved or plain, narrow or wide. (2) We do not remember to have seen such a "hanging" writing-desk as you describe; it would probably have to be made to order, although it might be found among the great variety of antique pieces of furniture to be seen at Sypher's, 245 Fifth Avenue, New York.

ABOUT SOME OLD PICTURES.

AN INQUIRER.—It is quite impossible to tell from your description of your "Crucifixion" painting—minute as it is—who was the painter, and whether it is an original work or a copy. The composition you describe is similar to that of several painters of the subject. The fact that you bought the picture "in an out-of-the-way store in Hamburg about forty years ago" argues nothing in its favor. As a rule, dealers know something of their business, and do not part with masterpieces much below their commercial value. If you can send us a photograph of the painting, we can probably tell you, at least, if it resembles a work of any well-known "old master."

MISS A. S.—What we have said above to "An Inquirer" applies in some measure to your own inquiries, except that we can tell you that John Wyck was a painter of such subjects as your "Stag Hunt," and that his style somewhat resembled that of Philip Wouwerman. It is not unlikely that your picture is an original painting, for there has never been much demand for the work of John Wyck, who was a good artist, but not one of the first rank. Probably no one has found it worth while to make a copy of any picture of his for fraudulent purposes, although, of course, some student might have reproduced it for his own pleasure.

SUGGESTIONS FOR ORGANIZING AN ART CLUB.

SIR: We have just organized a class of ladies and gentlemen for the purpose of studying architecture and art, and would like to place ourselves in communication with some society or bureau that will aid us in the work. I understand that there are societies of this nature that assist classes by loaning books, pictures, etc. We design to take up architecture and modern art, and if you can give us any information that will assist the class it will be greatly appreciated. Do you give any space to articles that would be helpful to a class studying in this line? If you know of any society that would be likely to aid us in the work, will you please give me the name or ask them to forward circulars to me giving description of conducting the work?

F. E. GOODING, Rochester, Minn.

We know of no such society as you describe. Your best way to procure the use of valuable art books is to subscribe to the best public library in your neighborhood. Valuable pictures or other works of art cannot be procured except by buying them outright. Your society should procure a few good casts (Castelvecchi, 143 Grand Street, New York, is a trustworthy dealer) and photographs after celebrated pictures; and also subscribe to one or two good art periodicals. The Art Amateur does not publish technical articles upon architecture. For such we recommend The American Architect, published by Houghton, Mifflin & Co., Boston.

TREATMENT OF PLASTER CASTS.

J. J. F. asks how to gild a plaster cast, adding "I would also like to know how to get that color used so much by Barre, of Boston; it looks like shellac, but it has a fine polish."

To gild the cast, cover the whole surface first with French retouching varnish. When this is dry, apply some good liquid preparation, such as may be procured at any good art store. That manufactured by the F. W. Devos and C. T. Reynolds Co. is very good for the purpose. Mix it according to the directions, without adding much of the prepared liquid, and then apply it quickly and smoothly with a large flat sable brush to the surface of the cast. The transparent color you mention is probably asphaltum.

CHINA PAINTING.

H. H. E.—(1) Lacroix colors will do, except for the flesh tints. For these use the Dresden colors. A pompadour red with rather less than a third ivory yellow is a useful tint. The simplest way would be to put the flesh tones in flat and blend them with a stippling brush, after having first outlined the features and limbs very delicately with pompadour red. The flesh tint must be mixed with fat oil and a little tinting oil to prevent it drying too quickly. Lay the tint on with a flat end brush. Should you conclude to use Dresden colors throughout, you will find the yellow brown and chestnut brown charming shades for golden and dark brown hair. For the blue drapery use ultramarine blue, with a very little emerald green in it. Shade the white dress with neutral gray. For the sky use ultramarine blue and emerald green; shade with neutral gray for the clouds. (2) We understand that it is the fashion in Paris to have the family crest on the outside of the cup and across the rim of the saucer.

E. T.—The gold is the purest that can be obtained. It is supplied to the factory in brown grains like ground coffee. The chemist mixes with it a little flux to make it adhere to the ware, and a proportion of quicksilver (which all flies off in the kiln) to reduce it for grinding. It is then ground on a mill for about thirty hours.

R. G. P.—The various processes of photographing on china are fully treated of in "Industrial Photography," by P. C.

Duchochols (published by E. L. Wilson, 853 Broadway, New York, price 50 cents). Such work calls for great practice, success being obtainable only after many failures. The Cincinnati firm you refer to who make a specialty of photographing on china is Benjamin Brothers, 136 West Fourth Street, Cincinnati, O.

"LANDSOWNE."—A beautiful pink may be obtained from carmine no. 1. The secret of using it lies in putting it on as thinly as possible—in fact, the thinner it is used the more delicate a rose tint is obtained, which is about as pure in tone as it is possible to secure on china. This is a Lacroix's color. If you prefer a powder color, procure "rose," as it is very similar. These colors, fired at too high a temperature, turn purplish; under fire, they acquire a yellowish tone, which latter, however, may be remedied by another and a stronger firing. The purplish tinge, however, it is impossible to correct. Some use one part carmine no. 1 and two parts ivory yellow, with a minute quantity of flux. This produces a warm tone of pink, and fires well.

S. T. T.—The following treatment is suggested for the "Children of Louis XVI.," after Mme. LeBrun, published in The Art Amateur last December: The girl is a brunette with brown hair, the ribbon on which may be painted pink. Her hat is tan color, for which use pearl gray and ochre in light, with darker shadings of pearl gray and brown 17. The dress is pink, with red stripes; in the high lights use a faint wash of deep red brown fluted; for the medium shadows, pearl gray and a trifle of deep red brown; for the dark shadows, pearl gray and German dark brown. While the work is moist and oily put in the stripes with deep red brown over the shadings, touching lightly or strongly, according to the position in the strong lights or the shadow portions.

The Dauphin has blue eyes and brown hair. The frill is white; the jacket warm gray, with brown shadings; for this use pearl gray with a touch of yellow brown, shaded with the same, with the addition of a little dark brown. His vest is pale yellow, with olive shading; the trousers, which are white in the high lights, are shaded with pearl gray in which is a trace of blue pearl gray, turquoise blue with a little deep red brown being used for the dark shadows. The shoes are black and the hat light straw color, with pale green-blue trimming.

FRAMES FOR THE ART AMATEUR STUDIES.

SIR: Having bought The Art Amateur regularly for a number of years, I have collected and saved the best of the great variety of color studies, for framing; and as we have now secured a larger house, we find a splendid opportunity to make use of them.

We would be very thankful if you would kindly give us a few suggestions as to the mounting and framing of some of them, and what styles of frames they would look well in. Those I wish to frame are the following:

- No. 81. Jar of Roses, by V. Dangon.
- No. 213. Grapes, by Hewes.
- No. 132. Peaches and Grapes, by Lemaire.
- No. 238. Roses and Lilacs, by Longpré.
- No. 159. Water Lilies, by Maud Stumm.
- No. 97. Roses, by Patty Thum.
- No. 116. White Clouds, by R. H. Nicholls.
- No. 131. Lighthouse, by Beyle; Animal Studies, by Helena Magdine.
- No. 171. A Quiet Smoke, by Spiers.
- No. 215. Mill Pond, by Van Elten; "Putting off Shore," by R. H. Nicholls.

The water-color studies will look best placed in a broad white or gilt matt with a flat moulding of gilded oak, chestnut, or pine, or in white enamelled frames with gilt beading inside, according to the character of the subjects. These frames may vary in width from one inch to two and a half, according to the size of the picture, and will of course be fitted with glass. For the reproductions of oil paintings the handsomest effect will be obtained by a deep moulding of gilt about two and one half inches wide, in some simple, unobtrusive pattern. These may be varnished, and of course they will not need glass. The cheapest moulding is that which can be bought by the "running foot," cut and made into frames the desired sizes. F. Weber & Co. in your city (1125 Chestnut Street) would, no doubt, do the work to your satisfaction.

SUNDRY QUERIES ANSWERED.

R. J.—The subject of "Miniature Painting" was fully described in five articles by H. C. Standage. They were published in the April, 1893, and succeeding issues.

"READER."—You could buy a glazier's diamond for cutting your glass, but it would be cheaper to procure from some diamond cutter a small splinter of diamond, and insert it into a piece of brass rod having a small hole drilled into one end. The splinter should be cemented with marine glue, and the brass rod filed a little upon the side nearest the ruler, to obtain, after trial, the best cutting angle for the diamond.

M. W. A. requests answers to no less than twelve questions for detailed advice about the refurnishing of her rooms. We regret that we cannot afford the space to do all she asks.

E. M. I.—(1) Wax for modelling may be prepared by mixing together one pound of beeswax, one ounce of Burgundy pitch, half an ounce of lard, and enough potato or corn starch to prevent stickiness. (2) The method of modelling has not changed within the last twenty-five years. The tools may be bought from Messrs. F. W. Devoe and C. T. Reynolds Co., Fulton Street, New York.

J. H. B.—To give an oil finish to a carved oak frame, apply boiled linseed-oil with a brush. Give it three or four coats, but allow a day to elapse between each application. After the last coat is dry, it should be rubbed with a linen rag saturated with crude petroleum.

PAINTED TAPESTRY NOTES.

ONE way to mount wall panels of painted tapestry is to stretch the canvas tightly to the wall with flat upholstery nails and, with a harmonising border of plush or satin, fasten both edges. The plush is laid flat, but the satin is often caught into fine folds of puffs. A narrow moulding is then fastened to both edges, or, if preferred, a heavy upholstery gimp can be used.

A SCREEN said to have been used in the boudoir of Marie Antoinette in the little Trianon palace has been shown in New York lately. It has seven panels, each sixty inches long but only thirteen inches wide, mounted in narrow gold mouldings of Louis Seize style. The upper part of each panel is of wood enamelled in white, with decoration in gold. Upon this are oval medallions with paintings of landscape. The lower portion is filled in with silk tapestry laid in small fluted folds and colored in faint blended tints of rose and violet. This could be reproduced in panels of silk tapestry canvas stretched tightly over a strainer and divided into sections by a narrow moulding or embroidered strip. The effect of the whole would be excellent, and the convenience of such narrow panels would be appreciated in many a non-spacious home.

A VASSAR girl has fitted up a cosy corner, in which throughout she has typified the idea of Slumber. Her snug little retreat holds a divan with cushions, a lounging chair, a screen and lampstand. The upholstery is all in dye-painted fine-ribbed Gobellins wool tapestry canvas. Divan and chair are painted in a low-toned Indian design of conventionalized lotus blossoms, bordered with a needlework reproduction of an ancient Indian pattern. The cushions are of silk tapestry as fine, soft, and lustrous as satin, and are vignetted with painted flowers typical of Slumber, the flower chosen for each cushion being different from that of any other. The walls are hung with paintings illustrating an old Hindu legend of the Goddess of Sleep. Medallions, framed in lotus blossoms, and illustrative of minor episodes in the same story, are painted upon the inside of the screen panels. On the side facing the room, however, in the centre panel, a very wide-awake maiden, with winning gesture, offers a bundle of lotus. On one side panel is painted the brilliant winged Hindu Cupid in luminous clouds above two sleeping lions. The other shows similar luminous clouding, half revealing a distant landscape in moonlight. The oxidised lampstand supports a burner formed of a lotus flower among its leaves. On the floor is an Indian rug which is a marvel of rich, low-toned coloring.

NEW YORK NOTES.

THE INSTITUTE OF ARTIST ARTISANS, whose destiny is shaped by that highly original genius, Mr. T. Ward Stimson, it is certain will never languish from any lack of energy on the part of its superintendent. He throws himself heart and soul into his work, which seems to have deeply impressed the editor of the Revue des Arts Décoratifs, who, after visiting this school during his recent stay in this country, writes home to his journal: "Mr. Stimson has all his life been an opponent of servile imitation of foreign art, as well as of affectation or mannerism in art. He has sought to impress decorative art with a certain stamp of originality. His method is excellent, for it consists in leading artists to recognize for themselves the principles of beauty. It develops in them judgment, imagination, and sentiment." The Decoration course at The Institute embraces practical tuition in woodcarving and china painting; in the application of design to wall-paper, silks, and pierced metals, and even to the artistic manufacture of jewelry, for which last-named class it has secured as a teacher an expert designer of Tiffany & Co. A successful book and magazine illustrator gives instruction in drawing for "process" reproduction.

IN our notice of the display by publishers at The World's Fair we have already mentioned the admirable exhibit made by The Century Company. As it faced directly that of The Art Amateur, no one who visited the gallery of the Liberal Arts Building could have failed to see it. Those who did not go to Chicago have now the opportunity of seeing The Century's exhibit at its offices in Union Square, where its World's Fair collection of wood-engravings, manuscripts, and war mementoes are all displayed in a most attractive manner, and one can study the various stages of "The Making of a Dictionary" and "The Making of a Magazine," the latter showing step by step the manner of a reproduction of a wood-engraving or process illustration from the artist's sketch and the plain block of boxwood, to the finished picture as we see it printed in the magazine. Those who have followed the instructions given in The Art Amateur on "How to Become an Illustrator" have here an unusual opportunity to acquaint themselves with the practical side of the subject.

AT REICHARD'S there were shown recently some two dozen new paintings by Mr. George H. Bogert. "Sea and Rain" is a large sea piece, with a flat shore for foreground; the sky is overcast and arched by a rainbow. "A Rainy Day at Longpré" is a view of a French village street through torrents of rain, a flash of lightning breaking through the gloom. "Moonrise, Equibien," is a delightful night piece, with a hill and cottage in the foreground, and a bright moon rising over the sea. "The Sand Road" is a view in the dunes, with patches of grass and poppies variegating the white of the sand-hills. All the pictures are of coast scenes on the American, French, or English seaboard. They are extremely well painted, and contain a pleasing vein of sentiment.

CHINA PAINTING NEWS.

THE NEBRASKA CERAMIC CLUB held its first annual exhibition from December 15th to 18th. It was well attended. Only work not previously shown was asked for. Not less than six pieces were required from each member; two at least of these were to be offered for sale. Ten per cent of the money realised by the sales went into the treasury of the society, which

thus realized over three hundred dollars. The club has forty members, nearly all of whom live in Omaha.

Mrs. Henry D. Estabrook, president of the club, showed among other dainty work a beautiful copy of the painting "Love's Dream," which was greatly admired in the Holland picture exhibition at The World's Fair. Mrs. F. P. Kirhendahl had a richly decorated punch-bowl, with purple grapes on a gold ground. Mrs. M. Barber showed some carefully finished pieces, decorated in very good taste. Mrs. W. S. Wing's graceful handling of paste and gold over color was notably fine. One especially beautiful example was a framework of flowing scrolls modelled in paste over pale green, encircling a dainty Watteau subject for the centre of a tray. Mrs. Wing made more sales than any other exhibitor.

Miss Leta Herlocker, of Kearney, had a large and varied exhibit, including small trays, cologne bottles, cups and saucers, tea caddies and other gift pieces; but one of its main attractions was the large table tops and jardinières, decorated with roses and peonies. The crowning glory of the collection was a large punch bowl done with Professor Leykauf, of Detroit, showing warm, mellow tints blending into gold, for which his grapes are so well known. Miss M. Butterfield, a teacher long and favorably known in Omaha, had a dainty toilet set in blue and gold, and a charmingly original chocolate set in brown and gold. Mrs. H. S. Ford's tasteful work was all designed, painted, and fired in her own studio. Miss Hattie Dunster's most notable exhibits were in paste and gold, in which she was unrivalled, and some exquisite miniature painting. Mrs. Russell B. Harrison had, besides some very good figure pieces, a salad set painted in Washington, the models for which were from the White House conservatories. This set was of peculiar interest, having been done with the late Mrs. Harrison, wife of the ex-President, who always found some time to devote to her favorite occupation. Mrs. C. E. Morrill had among many capital pieces, including a dinner set and several ornamental pieces, a vase decorated with butterflies, modelled in paste and brought out in metal and gold, which was much admired. Mrs. E. R. Perfect had one of the daintiest collections. Miss Lombard, of Fremont, a very popular teacher, was most creditably represented by her vase of black berries, the color scheme of which was singularly harmonious. Mrs. Fanny Bachman showed much versatility. One unique piece of work was of a white enamel lace-like pattern over pink. Mrs. G. M. Turner's work showed taste and skill. Mrs. G. I. Gilbert had on her dainty table a tray with violet decoration and a vase of morning-glories that were particularly good. Miss Ethel Milestone gave new evidence of originality in conventional designing, and her gold work was especially fine. Mrs. L. Vance Phillips, who leads in Nebraska as a teacher of figure painting, showed many new pieces, most of which recalled The World's Fair—notably a copy of "The Thread of the Virgin," illustrated in the July number of The Art Amateur, and a copy of "The Old Familiar Melody" from the same issue of this magazine. Some charming subjects adapted from Boucher and Penet gave variety to her collection. One delightful bit of color was in a copy of Perugini's "Summer Shower," shown in the British art section of The World's Fair. Mrs. F. S. White's collection was mainly of portrait studies, and all of them very good. Mrs. A. E. Fuller is doing promising work in figure painting. Mrs. R. L. Downing, of Kearney, scored an instant success with her violets done in a sketchy style, and finished with a new gold tint that was much admired. All her pieces were sold the first evening. Mrs. C. F. Morey's best piece was the portrait of her little son. Mrs. H. Hapeman, of Minden, was especially happy in her enamel and gold work, shown in a set of plates of her own design, admirably adapted to the style of china used. Mrs. Euclid Martin showed a very creditable copy of Paul Hinman's "Psyche," which, after a half-dozen lessons, she boldly attempted and finished unaided. Miss M. Costers, Miss Sara H. Downs, and Mrs. Louis A. Lund each sent work of much promise. Among the very new members, Mrs. Arthur Acheson, Mrs. E. C. Ker, and Mrs. N. M. Ruddy showed such examples of work as to make the club feel that they were valuable acquisitions to their number.

THE CHICAGO CERAMIC ASSOCIATION'S fourth semi-annual exhibition, recently held in the rooms of the Chicago Society of Artists, in the Athenaeum Building, was a highly creditable affair. The attractiveness of the walls, upon which was a fine array of paintings, was enhanced by the artistic display of over three hundred pieces of decorated china nestling amid soft silks and dainty embroideries. Many of the pieces were sold.

The loan part of the exhibit was especially fine, including some of the best work displayed at The World's Fair by members of the club. These call for no further mention. The exhibitors were: Mrs. J. W. Marsh, Mrs. V. B. Jenkins, Mrs. J. E. Zenolin, Miss Mabel Dibble, Miss Annie Harrison, Miss Grace Peck, Miss Lily Cole, Miss Phillips, Mrs. Anna Crane, Professor Aurlach, Mrs. H. M. Clark, Miss Heuermann, Mrs. G. W. Mann, Mrs. E. H. Pratt, Mrs. E. A. Kittridge, Miss Anderson, Mrs. Cross, Mrs. Bradwell, Mrs. Haney, Mrs. Jones, Miss Topping, Mrs. M. McCreery, Mrs. C. H. Murray, Mrs. G. F. Holloway, Mrs. Frazer, Mrs. Smith Sherwood, Mrs. Henry Zeiss, Mrs. W. Thrall, Mrs. Bassett, Miss M. White, Miss Ross-Lewin, Miss Neely.

THE NEW YORK SOCIETY OF CERAMIC ART, at its annual meeting on January 15th, unanimously re-elected its present executive officers as follows: President, Mme. Le Prince; first vice-president, Mrs. Raymond; second vice-president, Mrs. Monachesi; third vice-president, Miss Wilmarth; secretary, Mrs. Gardner; treasurer, Mrs. Nicholls. The Society's annual exhibition and sale will be held on March 12th, 13th, and 14th. Only members will be invited to participate. Where the exhibition will be held has not yet been decided.

WE are informed by Messrs. Stearns, Fitch & Co., of Springfield, O., that they have received the highest award at The World's Fair for portable kilns for firing decorated china. In view of the fact that they were the first to sell kilns for the use of amateurs, and the many testimonials they publish from both amateur and professional china painters in their praise, it is evident that their World's Fair honors have been fairly earned.

